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JUNE 1940

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The Critiques in THE BULLETIN are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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ARCHITECTURAL DESIGN AT THE UNIVERSITY OF CINCINNATI

E. Pickering, Professor of Architecture

In this issue, the Bulletin continues its policy of publishing, from time to time, articles which tend to bring out the basic educational policies in the leading architectural schools. Professor Pickering's article was first prepared for presentation at the Annual Meeting in Cincinnati of the Association of Collegiate Schools of Architecture and is here transcribed.

R. S. Hutchins

Architectural education has never been perfect. In fact, it might be looked upon as a calamity if architectural education ever reached such a state, which might prove to be dull and uninteresting. There are, however, still enough faults associated with it that one does not have to worry about any approaching period of ennui. One of the major weaknesses in both the practice of architecture and the education of the architect is the lack of correlation between what are called construction and design. It is unfortunate that design must be broken up into the separate parts dealing with structure, materials, function, and aesthetics. Design must be all inclusive in the final analysis and no barrier should exist between its component parts at any stage.

In order to establish a common basis of understanding, let us inquire into the nature of what we call architectural design. Design once consisted of developing a plan behind the stylistic facade. Freedom in planning was handicapped by the reverence for superficial details. Plans were developed in accordance with the proposed use of the areas and were then modified to fit Classical, Romanesque, Gothic, or Renaissance exteriors. Thus a compromise had to be reached between function and style, and since style was inflexible, function was usually sacrificed in the interests of tradition.

Fortunately, architecture is no longer bound by stylistic limitations. The new architecture has been made possible by new methods of construction, use of new materials, and new mechanical equipment. Slender, isolated supports have relieved buildings from the limitations of masonry construction, thick walls, and regularly spaced piers. These have made possible the open, flexible plan, and architecture has thus changed in character. Since architectural design is no longer interested primarily in the spacing of Classical columns, the thickness of bearing walls, or the securing of monumental effects, it is desirable to reorganize our principles of design. In developing basic principles for the teaching of present-day architecture, the designer must think more in terms of space and less in terms of solids. We formerly regarded buildings as piles of masonry for the purpose of separating man from space. Now architecture is space, but space which is enclosed with opaque, translucent, transparent materials in such a way that man may exist comfortably in it and be spared the oppressiveness of heavy, confining walls.

With these considerations in mind, the architectural designer is ready to proceed with the organizing and conditioning of space. If he can think directly in terms of spatial relationships and can arrange in his mind or can visualize three-dimensional volume, he can work directly in space units.

However, it is not possible to deny the importance of the different elements of space or volume. Volume is created by surfaces — in architecture, they are the floors, walls and roofs. The horizontal plane, or floor, is the most important, for upon it man walks and places his furniture and equipment. We may, therefore, logically begin a study of volume with a consideration of two-dimensional plan areas. The first step may be called horizontal disposition or the arrangement of plan units according to function and the principles of circulation and plan composition. The plan pattern is dictated by the desirable relationships, sizes and shapes, and it forms the basis for future development. The next step may be called that of *vertical growth.* It is necessary to extend walls vertically from their two-dimensional origins. When the necessary heights are reached space is enclosed, and volume is established. This volume gives a three-dimensional quality to the building and creates enclosed space when viewed from the interior and mass when viewed from without. The process of enclosing space naturally presupposes the use of construction and materials. And at this stage it is necessary to give thought to the structural system and the space-enclosing material. Architectural volume cannot be created without the use of stone, brick, glass or wood, and the architectural designer must have a knowledge of the character of these materials. The third step may be called the *conditioning process,* because, as yet, our proposed building has been expressed only in terms of geometric forms. It will be necessary that this space be organized for convenience, appearance, and comfort. We must introduce the proper circulatory elements such as doors, windows, stairs and corridors. We must then consider the appearance of interior and exterior surfaces. We should study them from the standpoint of the character of the materials and the composition of the resulting areas, according to the creative principles of design. It is also necessary that thought be given to the mechanical equipment, such as light, heat and sanitation, in order that the element of comfort may be incorporated into design. These steps should produce principles to guide the development of contemporary architecture. We need not be particularly concerned with its superficial characteristics, whether it is traditional or not. We can let it be just architecture without any attempts to qualify or describe it.

It will be seen from this analysis that the elements of construction and materials enter the picture early in the process of design. Even while the designer is working in two-dimensional arrangements it is necessary for him to think of wall thicknesses and location of supporting members in terms of brick, steel, or stone. As the building begins to assume the three dimensions, it is necessary for the designer to study the structural scheme. One of the chief criticisms which may be leveled against undergraduate students is that they do not have a sense of structure. They cannot visualize the skeleton work of steel, frame, or concrete which rises from the horizontal pattern or from the foundations to form the frame work upon which the enclosing materials are to be placed. Too often, they plan arrangements with interior and exterior walls and then force a frame work down into this established volume. The reverse should be the procedure. Students may know something of frame or masonry construction. They may be familiar with some of the details of entrances, windows, stairs, and roofs, but too often they are not able to visualize the structural system which holds the building together. It is essential that students should develop a philosophy not of construction alone, but of structure. A knowledge of materials and their use is important, but a broader picture of the relation of the plan, the supporting members, and the space enclosing materials is even more necessary. No doubt the majority of schools attempt to bring out in their courses in construction a wider understanding of the philosophy of structure. But it is my belief that most of us are so concerned with the details of a double hung window, or the construction of a stairway, that we fail to give the student a real understanding of the desirable relation between design and construction. We cannot see the forest for the trees.

At the present time there is a tendency to place a great deal of emphasis upon the importance of construction and materials in design. This is quite desirable and legitimate, if a reasonable amount of care is exercised in order that the major purpose of design is not lost. Architectural design is primarily a process of organizing. It is the relating of various units of the building to each other in such a way that the building will function in a satisfactory manner. If a student becomes too involved in details of construction there is less time to study the fundamentals of planning. There is also danger that the drawings made in the class room may lack reality unless the work in the drafting room is supplemented by inspection trips to actual jobs or by experience on the jobs themselves.

This leads directly to a discussion of construction as taught at the University of Cincinnati. Our Department of Architecture is founded upon the basis of teaching theory and practice concurrently. Practice involves labor, materials, and construction on actual buildings, and drafting and design in architectural offices.

Students of the Department of Architecture, University of Cincinnati, spend seven weeks in school and seven weeks on the job. Each student has an alternate, so that the work in school and the work on the outside are carried on without any interruption. First-year students attend school full time and do not begin to co-op until their second year. During the second and third years most of them are engaged in outside work as carpenters' helpers, timekeepers and laborers, and thus come in contact with the actual construction of the building. We have therefore felt it unnecessary to give elaborate and complete courses in construction or working drawings because the students receive this knowledge of materials during the earlier years of their school work and also considerable experience with drafting in architects' offices during the later years. In the second year a simple course in working drawings and construction is given to familiarize students with the fundamentals of drafting and to acquaint them with typical details.

Cooperative jobs are carefully selected for their educational value and are grouped as follows: In the early years, work outside on construction; in the later years, work inside in architectural, engineering, or millworking offices. Typical examples of cooperative jobs which were chosen to give experience in construction are taken from this year's list as follows:

STUDENT

A Apprentice brick layer with Stock & Sons, building contractors, Dayton, Ohio.

B Employed by Ferro-Concrete Construction Co., Cincinnati, in measuring of existing steel-frame structure and making of reference sketches for changes.

C Employed by a residential building contractor of Cincinnati. Ordering material and erecting book shelves, benches and mantels.

D Works with a general building contractor of Cincinnati as a carpenter, helping in framing of studding, roofing, etc.

E Farrin Lumber Co. — factory job involving uses and grading of hard wood flooring.

F Employed by a house contractor of Dayton, Ohio, as a laborer, carpenter, and assistant on complete house construction.

G Employed by Kalman Flooring Company of Chicago, Ill., on a flooring contract for Delco-Remy Div. of General Motors at Anderson, Indiana. Laboring work involving use of air hammer and pouring of concrete.

H Employed at Dayton, Ohio, with contractor and at times on own responsibility. Complete carpenter work involving rough framing to installation of finished mill work.

I Employed at Indianapolis on construction and drafting. On construction work:
  1. Hod carrier
  2. Timekeeper
  3. General
     placing men, building scaffold, etc.
  4. Supervision of installation of mechanical equipment.

J Employed by Norwood Sash and Door Co. of Norwood, Ohio, on drafting of millwork and lumber products.

K Employed by Stacy Bros. Construction Co. on drafting of structural steel.

L Employed by Champion Paper and Fibre Co. of Hamilton, Ohio as a pipe fitter helper, and later as an electrician's helper.

When students return to school after seven weeks spent on a construction job they attend regular classes in what is known as "coordination." Here the students must present reports and drawings for discussion in order that the knowledge which they have accumulated during their cooperative period may be crystallized. Discussions are held in the class room so that students benefit by the experience of others in their group. This material and knowledge is also brought into the drafting room and contributes directly to the practical solution of design problems. Thus architectural design and construction are definitely coordinated.

A HALL OF ASTRONOMY

CLASS A PROBLEM IV

JURY OF AWARD—April 30, 1940

Richard M. Bennett
Newton Bevin
J. Roy Carroll
Richard P. Delano
Henry Dumper
Andrew Euston
William Gehron
Alfred Geiffert
Leon Gillette
Don Hatch
Frank Houlihan
Ellery Husted
Francis Keally
Electus D. Litchfield
Willis Mills
Boris Riaboff
Otto Teegen
William VanAlen
Ides Van der Gracht

Summary of Awards:

2	First Medal
2	Second Medal
36	Mention
5	Hors Concours
56	No Awards
101	Total Submitted

THE PROGRAM—William Gehron, *New York City*

The science of Astronomy is as old as the history of man, but the last century has been marked by a rapid increase in the accumulation of knowledge concerning the universe around us and relation of our own planet to it. Modern developments in instruments and technique have made possible this remarkable progress during our own time. It is essential, however, in order to record and tabulate these numerous discoveries, observations, and data, that an agency be founded for the purpose of creating a central continuing depository which will provide, in safe-keeping, a much needed permanent record of all scientific developments in the field.

A site in Washington, D. C. has been dedicated, and funds have been provided by the Government for a building, the purpose of which is (1) to commemorate the effort and achievements of the Astronomers, (2) to provide a depository for the accumulated knowledge of the science, (3) to make this information available to everyone, whether scientist or layman.

The site is rectangular and level, facing a wide boulevard with a frontage of 400 feet and a depth of 450 feet. An important avenue terminates directly opposite the center of the frontage on the boulevard and is at right angles to it. At the rear of the site is a minor street paralleling the boulevard.

The character of the design should be monumental and should symbolize as much as possible, eternity and stability. Proper landscaping of the site is an essential part of the design; gardens may be used for minor exhibits.

Requirements:

A. *Exhibit Area*
  1. A main hall of approximately 8,000 sq. ft. in which will be placed a focal exhibit embodying and describing in a general way all the phases of astronomy. The central feature of this exhibit will be a large scale working model of the solar system encased in a glass sphere 15 feet in diameter and supported on a pedestal 8′ 0″ high containing the mechanism.
  2. Three to five minor exhibition rooms containing examples of meteorites, photographs, transparencies, models, instruments, etc. The total area of these shall be 4,000 sq. ft.

B. *Lecture Room*, to seat 400.

C. *Library*
  The library will be the permanent depository of books, photographs and records of historical and contemporary achievements. It will consist mainly of one reading room of 2,000 sq. ft. with several smaller study rooms or alcoves.
  The stack and filing space for books and documents may extend in the future to an unlimited volume, underground. All stacks shall be below the main floor level in vaults which are water, fire and explosion proof.

D. *Administration* (convenient to Library)

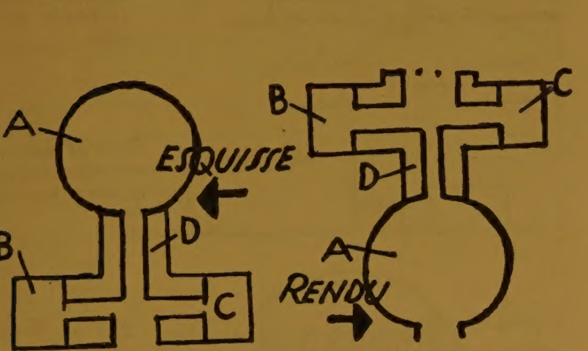
1. Director's office suite.
2. Three or four additional executive offices.
3. Board Room to seat twelve.
4. Work space, including shipping, receiving, cataloging and filing space for library and exhibition areas.
5. Storage area. (This may be placed in the basement.)

E. *Miscellaneous*

1. Locker and toilets for staff.
2. Public coat and toilet rooms.

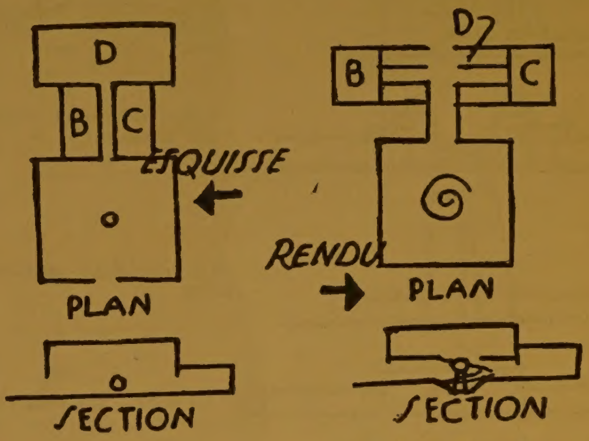
REPORT OF THE JURY—PROFESSOR ANDREW F. EUSTON

(This report and accompanying illustrations are intended for the benefit, principally, of those students who received no award).



1) Main entrance reversed

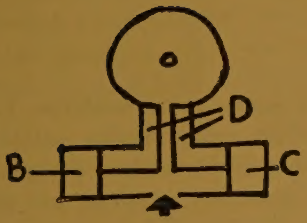
2) Two entrances



1) Composition changed

2) 2nd level and spiral introduced

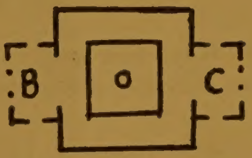
PLAN



Focal point hidden from entering Public splitting Administration with Public Circulation

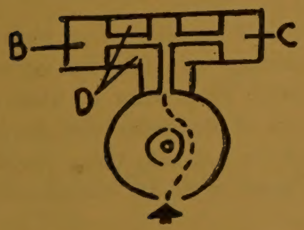
Forcing dissimilar elements into identical forms (B and C)

Introducing extra elements for balance



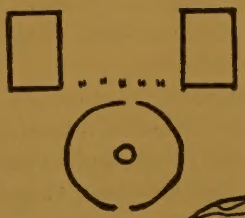
Neglect of physical function—Library and Lecture same design and size

Over emphasis of external form



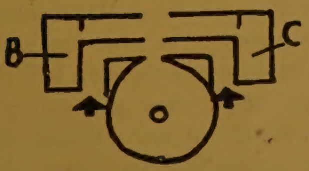
Main circulation to Lecture and Library complicated. Insufficient exit for 400 persons through narrow corridors

Public coursing through Administration areas



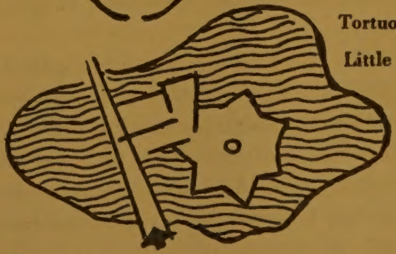
Elements entirely separated — no covered connection

Too open for Washington weather



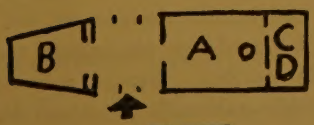
Splitting entrance

Focal point hidden from entering Public



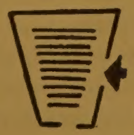
Tortuous circulation.

Little relation to plot

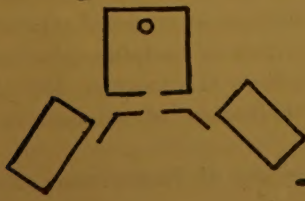


Garden most important element on entering plan

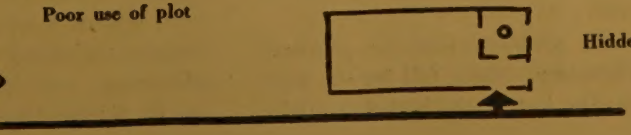
Focal point casually placed



Unstudied details (This one shows questioned entrance to Lecture Hall)



Poor use of plot

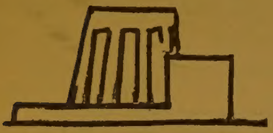


Hidden focal point

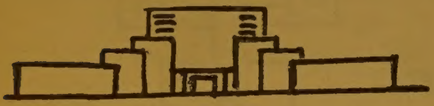
Items generally considered undesirable in plan:

- Use of focal point as a block to main circulation
- Library difficult to reach (buried in rear or on 2nd floor)
- Unlighted areas in major elements
- Long walk through building to reach focal exhibit
- Odd shaped spaces with no functional purpose
- Insufficient structural mass. (Walls and columns)
- Confusion of levels for circulation through building

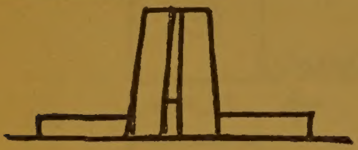
ELEVATION



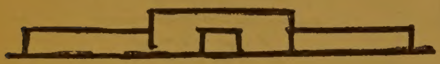
Lack of balanced composition at end of facing axis



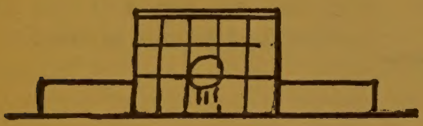
Complication of breaks and materials



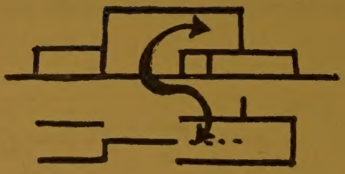
Excessive height for main room



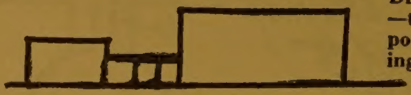
Excessively low main room



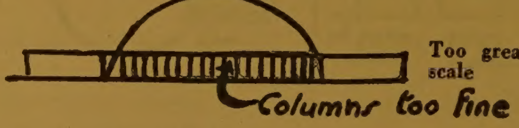
Impermanent materials (too much glass)



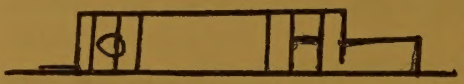
Massive walls with no evidence of support in plan



Drop of mass at entrance—tending to separate composition into three buildings



Too great divergence in scale



Ball exposed at end of mass instead of in center

In its selection and progression of types of programs each year, the Program Committee aims for variety and change of emphasis.

For this program, *character* was emphasized. This quality may be illustrated as the difference between a good piece of engineering and a structure with emotional appeal as well as functional perfection.

We may readily satisfy the physical functions of a building, today, by something like scientific reasoning, but beyond this, architecture is still an art, and as such depends on sensitive imagination and invention, to gain spiritual lift.

The architect must be, at once, a philosopher and a mechanic. The philosopher sets the theme and achieves an appeal to the emotions through the senses (seeing, hearing, feeling.) The mechanic interprets this theme by means of the elements of architectural composition (light, space, form, color, texture), using architectural materials (wood, metal, stone, etc.).

Most of the submissions on this problem gave evidence of some imagination and more or less study of the physical plant involved, but only a few outstripped the others in quantity and quality of these important elements. These designs were awarded medals, and are published for study and thus, profit.

The jury examined each problem, first for physical function and then for character. Many fell by the way for neglect of the first quality, but for the highest awards, only those with the merest lapses were considered. From there on, consideration of the second quality settled the issue regarding which submissions received the medals.

The criticisms of the published problems are given under each reproduction.

The balance of this report consists of a series of sketches with remarks, pointing out faults that occurred most frequently, and a brief illustration of what constituted an H.C. to the minds of the majority of the jury. (The policy of the Institute is that only those problems worthy of mention or of some merit are considered for Hors Concours.)

T. B. Maule, Oklahoma Agricultural & Mechanical College, First Medal: All elements in plan are carefully placed and well studied in detail. Circulation well lighted and roomy. Focal point easily seen and well placed. Note that auditorium is easily but not obviously accessible. The same remark applies to library and administration. The garden and terrace designs are not as mature as the rest of the problem, suggesting too much terrace for too little garden. Service was carefully studied. Elevation solids and voids were well balanced. The placing of sculpture in cramped quarters was disapproved, but free lines of sculpture give variety when seen against severe lines of structure. The jury saw no reason for timid indication of columns in plan and elevation.

A. B. White, University of Pennsylvania, First Medal:

Here the administration which is placed over the work space (next to library), could be more convenient to the rest of the building. The library and auditorium may be reached by separate secondary entrances on occasion, or through the main hall containing the glass sphere. The net effect of this problem is stability, suggested by massive buttresses (suggestion of St. Sophia). The sphere is cleverly placed slightly back from the geometrical center of the main hall to ease circulation by the sphere into the wings. Adequate service was provided.

The main portion of the elevation is simple and massive. The wings might have been further studied for a more harmonious composition with the center and thus have obviated recourse to landscaping and sheet arrangement (see position of section) to hide this defect. The jury appreciates this is good exercise in composition, but would rather see the building receive the benefit of these efforts.

This building has a great deal of the character demanded by the program and was carefully studied albeit the fact that some effort was misdirected.

R. A. Ibarguen, University of Pennsylvania, Second Medal: Another very careful study, with a simple reminiscent character that suggested the program. Although it would seem to serve as well as a planetarium design, the jury saw no great difference in the characters of these two types of building.

The plan is segregated into three parts, connected by covered passages. Here the jury felt the Washington climate had not been sufficiently considered. However, little change would be needed to shelter these passages by glass enclosures. The public has direct access to the main hall and minor exhibits as well as easy access to the remaining elements.

It would have been more informative to see a section of the prow-like entrance, to which there were mixed reactions among the jury.

The links connecting the wings with the center would be stronger and function just as well, if less open. This fault was obviously felt by the designer, by the omission of dark values in these openings. This sort of reaction should lead a student to correct his design, rather than evade the issue by rendering.

C. P. Stewart, University of Illinois, Second Medal: This design is another acceptable answer to the program and although slightly forced into a simple symmetrical pattern, is carefully studied in detail. The circulation pattern is thoroughly practical, except where administration mingles with public. There is a tendency in this kind of design to favor the pattern in shaping and dimensioning required areas, to say nothing of placing exterior openings. There is little excuse here to blank one wall of the slightly over-size library, and the ventilation of the lecture room would be better with openings on both sides.

The elevation is a simple, dignified design offering very little grounds for criticism of detail. At the present time this would, perhaps, be the most acceptable of these four designs for a building in Washington, D. C.

A BUS STATION

MURAL PROGRAM IV

JURY OF AWARD—May 13, 1940

ALOIS FABRY, JR.	JULIAN GARNSEY
FREDERICK FROST, JR.	PHILIP GUSTON

Summary of Awards:

1 First Mention	24 No Awards
5 Second Mention	36 Total Submitted
6 Mention	

THE PROGRAM—FREDERICK FROST, JR., *New York City*

An architect is preparing plans for a number of bus stations to be built by a large company in small cities at junction points of their cross-country and intra-state routes. In each case a site located in the middle of a block and running through from street to street has been acquired. The accompanying print indicates the interior of the type of building which will be built on each site.

In order to give the interior of each building a character consistent with the contemporary importance of bus transportation, but more particularly to provide a pleasant and attractive waiting place for those passengers transferring from one line to another, the architect has designated an area over the ticket counter for a mural.

The artist may select a definite region of the United States for the bus station, and although not mandatory it is suggested that the mural have some relation to the region selected, perhaps being informative of facts of local significance.

Any medium such as mosaic, glazed tile, plastics, nonferrous metal, paint and ferro enamel are permissible for the mural decoration, which may cover the entire space indicated or may be a single spot or a pattern of decorative spots.

The materials, color and finish of the interior (particularly the ticket counter, and bus schedule board) are left to the discretion of the artist and shall be indicated on his drawing.

REPORT OF THE JURY—FREDERICK G. FROST, JR.

In judging the mural studies presented as solutions for this program, the jury kept in mind:

1. That a bus terminal is a public place and that therefore the mural should be intelligible to the general public;
2. that the content might well take the form of an invitation to travel, or a portrayal of local scenes or events;
3. that distortion of the figures or objects represented for its own sake rather than for a definite compositional or psychological purpose would be unfortunate;
4. that the character of the parts of the mural should be consistent in their treatment;
5. that both the general composition and the detailed handling be equally well done;
6. and that the mural might well contain elements which would hold the interest and be worthy of the study of people waiting for buses.

With reference to Nos. 4 and 5 above, the jury and particularly the architect members felt that fantastically distorted buildings in the same mural with conventionally represented buildings and figures did not produce an effect of compositional and stylistic unity. Too many of the murals indicated too much effort on the part of the artist to attract attention rather than to create a theme, form, pattern or atmosphere of solid worth in itself. Others were too obviously the work of student artists over-imbued with the stylistic tricks of their teachers.

Another point raised by the jury was the evident misinterpretation by so many students of the phrase "Limit lines for mural" used on the diagram. This was intended to indicate an imaginary line showing the maximum extent of the area to be used. Very few took advantage of this to create a "spot" mural permitting the two wall surfaces on either side of the counter to flow either around or through the mural. It was felt that too many accepted the dotted lines as a hard and fast requirement and followed the old principle of filling the entire space allotted to the detriment of the proportions of the wall as a whole. Others even accented the limiting lines and thereby created a panel for the mural which further tended to destroy the aesthetic value of this wall.

Despite the criticisms outlined above the jury was well pleased with the high average quality of the work as is indicated by the awards.

A NEIGHBORHOOD SWIMMING POOL

CLASS B NINE-HOUR SKETCH IV

JURY OF AWARD—May 14, 1940

ROSARIO CANDELA	JOHN THEODORE HANEMAN
ROBERT CUTLER	WILLIAM N. TAYLOR
ARMISTEAD FITZHUGH	

Summary of Award:

1 Mention	105 No Award
14 Half Mention	120 Total Submitted

THE PROGRAM—LOUIS LABEAUME, *St. Louis, Missouri*

A public-spirited citizen has donated funds sufficient to create an outdoor swimming pool with all its necessary appurtenance, in one of the City Parks adjacent to a congested neighborhood.

A fairly open area, practically level, approximately 200 feet wide by 300 feet long, has been selected for this purpose.

The main park drive or street one hundred feet wide borders one long and north side of the rectangle. Trees and suitable landscaping border the other three sides of the area. The pool will be approached through an open Pavilion or Shelter in which will be provided a counter or kiosk for the sale of refreshments and for the distribution of towels and keys to the dressing rooms, of which there will be approximately 200 for each sex, or a total of not more than 450. General showers and toilets must be provided for both men and women.

The main pool, with graduated depths and arrangements for diving, shall have an area of approximately 10,000 or 12,000 sq. ft.

A wading pool having an area of about 1,800 sq. ft. shall be provided for children.

The units thus called for are:

A. Pavilion.
B. Dressing Rooms, Showers and Toilets for Men.
C. Dressing Rooms, Showers and Toilets for Women.
D. Swimming Pool.
E. Wading Pool.
F. Parking space in area between Pavilion and street.

REPORT OF THE JURY—JOHN THEODORE HANEMAN

The program clearly stated its requirements and the problem was primarily one of control and circulation.

Many of the sketches seemed vague regarding parking space, but the jury were inclined to be lenient in this respect so long as it was considered. Control seemed to afford the most difficulty. Attempts to utilize a small space for too many purposes, causing congestion, were evident. The happier solutions gave a direct public control for entering or leaving the pavilion and the circulation to the dressing units became of secondary importance. Dressing rooms assumed many forms, from obese to emaciation. The narrower units were judged better from a light and ventilation angle, although covering more ground. To overcome this, in some plans two-storeyed units were presented. These were practical, when shown with the circulation entering one end and leaving at the other The location of the showers was, in many instances, faulty, as their use before as well as after using the pool seemed to have been overlooked.

The location of the wading pool was judged properly placed when near the women's dressing unit, and not as an element used to make a plan composition. Quite a few students separated the wading pool from the pool proper by a narrow strip walk, which introduced a serious safety hazard. The pool proper assumed many outlines, circular, trapezoidal, "T" shaped and rectangular. In practical purposes the rectangle is still to be desired.

While the program did not stress the refreshment condition, the jury were of the opinion that the students making somewhat of a feature of this unit were quite at liberty to do so. Spectators were taken into consideration by many with pleasing results in the mass compositions.

As a whole the sketches submitted seemed to indicate that presentation still counted heavily with the student. The elevations generally were expressive of their plans and had character.

Of the sketches submitted, three were selected for reproduction. Mr. Y. Kawamoto, of Catholic University of America, presented a simple, well thought out scheme embodying the points mentioned above by the jury as being important. Control, circulation, disposition of the units, elevation and rendering being excellent.

B. J. Bruce, Jr., of Oklahoma Agricultural & Mechanical College, showed an interesting solution which had a very pleasing and proper balance. The control and refreshment kiosk seemed a trifle crowded but this was not considered a great fault, as the expansion of these elements could be made without any injury to his group.

A. Higuera, Jr., of Catholic University of America, presented a scheme which provided an area restricted to children's play. Also the pool had a definite side for the use of groups of bathers and spectators apart from the general circulation. The control, while a bit tight, was entirely workable and the sunken dressing units were not considered deep enough to be detrimental. The elevation was considered particularly interesting as being unobtrusive and of a character befitting its location.

A BYZANTINE MOSAIC FRONTISPIECE

ARCHAEOLOGY PROBLEM III

JURY OF AWARD—May 14, 1940

John Dalzell Boyd
E. P. Chrystie
Ethan Allen Dennison
Louis Fentnor
Alexander Knox

Summary of Awards:

3 Second Medal
1 First Mention
7 Mention
2 No Award
13 Total Submitted

THE PROGRAM—L. Bancel LaFarge, *New York City*

Roman design lost pomposity with the barbarian conquests, but when the Imperial capital was shifted from Rome to Constantinople, certain forms retained their Roman stamp, while acquiring a very distinct Oriental flavor.

Byzantine architecture suffered, however, from a lack of materials, and turned to the smashed fragments of Roman buildings for its source. Perhaps this very limitation may explain the ingenuity with which the art of mosaic was developed. For this technique manifests itself in a very fortunate marriage of decoration with architecture, as may still be seen at Torcello, Ravenna, Rome and Palermo.

The subject of this Archaeology is the design of a frontispiece in full color for a book entitled "MOSAIC" whose main theme stresses the fitness of the material for use in embellishing architecture. The book is in the same proportion as the sheet size 40" by 62", the latter being the vertical dimension.

AN ENTRANCE VESTIBULE TO AN ADVERTISING FIRM

ELEMENTARY INTERIOR DESIGN III

JURY OF AWARD—May 14, 1940

Mrs. Harriet Ach
Donald Deskey
George Harrell
Robert S. Hutchins
Francis H. Lenygon
Shamoon Nadir
Henry R. Sedgwick

Summary of Awards:

2 First Mention
5 Mention
7 Half Mention
4 No Award
18 Drawings Submitted

THE PROGRAM—Walter Dorwin Teague, *New York City*

An advertising agency located in the tower of an office building, occupies an entire floor which is served by a bank of three express elevators. The doors of these elevators are contained in a wall space 26 feet long which will form one side of an area the firm plans to use as a combined elevator lobby and entrance vestibule. It has decided it can afford to allow approximately 450 square feet for this purpose, and since there are no existing partitions this space can take any shape that seems most desirable—provided, of course, that there is adequate access to all three elevators.

There should be an entrance to the offices at right angles to the bank of elevators, and an entrance to a private reception room somewhere in the wall opposite the elevators. There is no daylight. The space will contain a receptionist's desk and seating for about eight visitors. The ceiling height is 10 feet.

The agency considers itself very progressive and advanced in its methods, and would like the vestibule to be unusual and individual in its character, striking, but not bizarre. It would prefer that the effects obtained should be the result of a logical working-out of the functional requirements of the space. Since it has ten important accounts, all industrial manufacturing corporations, among them an automobile company, a machine tool builder, a heating appliance manufacturer, and an electrical appliance manufacturer, it would like the vestibule to have a clean cut, bright and substantial character which would appeal to its clients and similar industrialists.

Incorporated in the design, the agency would like to show by means of pictures, showcases, small scale models, etc., the type of work it has done for some of these representative clients.

REPORT OF THE JURY—George Foster Harrell

The general impression of the jury was that the majority of the drawings submitted failed to produce the businesslike and "substantial" character required for this advertising agency. There were, however, several outstanding solutions, and an analysis of these will serve to illustrate the impressions of the jury.

First Mention—J. H. Hudson, Oklahoma Agricultural & Mechanical College: This solution presented a simple and direct plan with most effective elevations. The entrance to the offices was conveniently placed in relation to the elevators, and the entrance to the reception room was wisely placed in relation to the seating and the control desk. The seating was uncluttered and segregated. This was one of the few problems to place emphasis on posters, or blowups of samples of the firm's printed advertising work, which did much to create the advertising agency character. These were well arranged for frequent changes of subjects. The colors and materials were well chosen and the rendering excellent. The showcase provided for models was thought excessive, but the program made no limitation in this respect.

First Mention—D. A. Wallace, University of Pennsylvania: This drawing was thought to be straightforward in plan and in good character. The relation of the seating space to the desk was considered excellent. The large photo murals would undoubtedly prove effective, but expensively inflexible, for display of the firm's work. This drawing, together with several others, was criticized for its "spot" rendering which made it difficult to read.

The mention drawing of H. Cauffman, University of Pennsylvania, was generally liked, but criticized for the unfortunate placing of the entrance to the reception room almost directly behind the receptionist's desk.

A RECEPTION ROOM TO A TEXTILE CORPORATION

ADVANCED INTERIOR DESIGN III

JURY OF AWARD—May 14, 1940

Mrs. Harriet Ach	Francis H. Lenygon
Donald Deskey	Shamoon Nadir
George Harrell	Henry R. Sedgwick
Robert S. Hutchins	

Summary of Awards:

2 First Mention	1 No Award
1 Mention	9 Drawings Submitted
5 Half Mention	

THE PROGRAM—Donald Deskey, *New York City*

General: A Textile Corporation has taken new and larger quarters in an office building of moderate size. Space for a reception room has been alloted adjacent to the elevator lobby. The interior treatment of its new reception room is of vital importance to the directors who are of the opinion the room should be comfortable but at the same time dynamic. Moreover, in order that it may be of direct value for increasing sales, they are particularly interested in dramatizing their lines of general upholstery, draperies, and automobile upholstery. For this purpose a portion of the room should be devoted to the display of this merchandise. However, the display area should be completely flexible both in form and illumination so that the corporation can keep abreast of the most up-to-date display techniques.

Specific: The space allotted is an area 20 by 35 feet with a ceiling height of 12 feet. The space is in no way broken by beam or column encroachments. The elevator lobby is located along one short end of the area and opens directly into the reception room. Access to the executive offices, services and sample room is available anywhere along the right-hand long wall leading from the elevator lobby.

Required Elements:

1. Space for receptionist
2. Accommodations for waiting
3. Space for display
4. Access to Sample Room
5. Access to Executive Offices
6. Access to General Office space
7. A public phone booth.

REPORT OF THE JURY—GEORGE FOSTER HARRELL

A question arose among members of the jury regarding interpretation of the part of the program pertaining to the display of fabrics. Since the program did not seem sufficiently clear on this point, it was felt that the student should be free to choose either of two interpretations: (1) That the corporation wished to display a sample of each line of its fabrics. (2) That the corporation merely desired to dramatize a few of its selected lines.

In view of the fact that the effective display of fabrics seemed to be the most important part of the program, it appeared that altogether insufficient study and imagination was applied to this part of the problem. Only the most usual methods of display were incorporated in practically all the drawings, and the jury would have indeed welcomed an original solution. Hanging flexibility was not considered to be the answer, since the program stated that this corporation wished to keep "abreast of the most up-to-date display techniques."

First Mention — L. Passman, New York University: The jury liked this problem because of its directness and simplicity in plan, color, and wall treatment. Though the display offered no innovations, the movable full length fabric covered screens were effective and could easily be shifted if the introduction of a new display technique was desired. The color scheme was pleasing, offering a neutral background to the many colored fabrics.

First Mention — L. Rome, New York University: This drawing presented a sound organization of the plan, but unexciting elevations, both in design and color. The seating was well placed and the entrances thoughtfully located. Though a large amount of display space was provided, it suffered because of its sameness.

The Mention drawing of R. Brucher, University of Pennsylvania, was noteworthy because of its definite attempt to dramatize a display of automobile upholstery.

A COMMEMORATIVE PANEL

SCULPTURE PROGRAM VIII

JURY OF AWARD—May 15, 1940

HARRY POOLE CAMDEN
GAETANO CECERE
WILLIAM E. SHEPHERD
LEON V. SOLON
WILLIAM VANALEN

Summary of Awards:

5 First Mention Placed	11 No Award
5 Mention	21 Models Submitted

THE PROGRAM

It is proposed to erect a commemorative panel on one of the sides of the Culebra Cut in the Panama Canal Zone. The Culebra Cut is a cleft or passage made through a mountain in the course of constructing the Panama Canal; situated about ten miles from the city of Panama. The cut is about eight miles long and three hundred feet wide at the narrowest part. Ships proceed through the Canal slowly, thus affording an excellent opportunity for passengers to view such a panel.

As this panel is to commemorate the digging of the Panama Canal, the subject matter is to pertain to the activities of its construction. The dimensions of the panel are: height, 30 feet and length, 50 feet. Its base is to be placed 75 feet above the water level, the material to be stone.

It should be monumental in character, bold in relief, may include appropriate inscriptions which are readable to people aboard ship and other architectural features to attract the interest of the onlooker.

LIFE MODELING

JURY OF AWARD—May 24, 1940

ROBERT BROS
HARRY P. CAMDEN
GAETANO CECERE
DONALD DE LUE
EDWARD MCCARTAN
WILLIAM VANALEN

Summary of Awards:

1 First Mention Placed	8 No Award
3 First Mention	17 Models Submitted
5 Mention	

A CHAPEL ON AN OCEAN LINER

CLASS C PROBLEM V

JURY OF AWARD—May 21, 1940

Charles W. Beeston
Nembhardt Culin
Perry Duncan
Donald A. Fletcher
Thomas Fransioli, Jr.
Robert Allan Jacobs
Morris Ketchum, Jr.
George Kratina
Salvatore J. LaSusa
James O'Connor
Harold Rambusch
Harvey Stevenson
Seth Talcott
Otto Teegen
Louis A. Walsh

School Representatives:

R. A. Strauch, University of Illinois
E. Wasserman, Kansas State College

Summary of Award:

6 First Mention Placed
9 First Mention
33 Mention
29 Half Mention
31 No Awards
7 Hors Concours
115 Total Submitted

THE PROGRAM—Robert B. O'Connor, *New York, N.Y.*

A new transatlantic liner is being planned by an American Steamship Company. The total passenger accommodations, including all classes, will be about 1200 persons. It is desired to appeal to the type of traveler who appreciates comfort, good service and fine cuisine without the urge for excessive speed or "cafe" society.

The Company has allotted the space on the center line of the ship on "D" deck just forward of the main companionway for a chapel to accommodate Protestant services, provision being made elsewhere for the Catholic and Jewish faiths. The chapel is not to exceed at any point a width of 20 feet or a depth of 30 feet. The floor may be considered level and a clear ceiling height of 10 feet is available. Fixed seats to accommodate a congregation of approximately 50 persons and two closets of about 8 square feet each to contain religious vessels, vestments, etc. will be provided.

The Steamship Company wishes the space to be designed in a simple and dignified manner. The interdenominational use of the chapel precludes any strongly sectarian characteristics, but features which are common to the Christian churches and which lend a religious atmosphere are desirable. Color, materials, and lighting, as well as beauty of line and proportion are the factors to be stressed. Architecture and furnishings should be effectively related.

REPORT OF THE JURY—N. N. Culin

The jury found the solutions shown in the large majority of problems to be of exceptionally high quality. Among those selected for First Mention, and in the group of six selected for First Mention Placed, it was difficult to single out any one that was more outstanding than the others. Moreover, each of these represented a very individual approach. In making the final selection, the character as determined by the general plan, color and lighting, was given careful consideration.

The character of the Placed problems was of a quiet dignity and in all cases expressed restfulness, and unity. The latter was usually achieved by a careful selection of material and choice of color. In the opinion of the jury, the color schemes found most satisfactory were subdued with rich color carefully used.

The lighting in the six premiated designs appeared to be well studied, achieving an atmosphere of restful repose, a quality which the jury thought admirable.

In general the assymetric parti was poorly handled, although the one by E. J. Hills of New York University, which was Placed, fulfilled all the requirements and in addition had the character considered appropriate.

Many were marked "H.C." for too much deviation from the sketch, and others for a complete disregard of lighting in the solution. Many problems failed because of complete misinterpretation of the scale, that is, introducing too many elements for the limited size of the space, while others failed because of unsympathetic color and character, surprisingly few failed because of poor draftsmanship.

Some of the problems that were considered satisfactory from the design point of view received lower marks due to little or no thought of the lighting aspect of the problem. A common fault was the use of brilliantly lighted panels behind the speaker's platform, or lecturn. Such silhouetting was considered undesirable.

As far as the plan was concerned, the solutions where the pews or seating ran to the wall at the sides and also started from the rear wall were considered more satisfactory than where the circulation separated and flowed around a block of seats in the center. Some solutions had the storage space located directly behind the altar motif and this scheme was received favorably by the jury, although the marks on most of these were held down due to the other considerations.

A PUBLIC MARKET

CLASS B PROBLEM V

JURY OF AWARD—May 28, 1940

Lewis G. Adams
Philip G. Bartlett
James Bell
Rosario Candela
James Gordon Carr
George Daub
Frank Faillace
Louis Fentnor
Armistead Fitzhugh
James Gambaro

Percival Goodman
P. Ernest Isbell
Henry Mirick
William Muschenheim
Shamoon Nadir
Charles Lee Nutt
George Rudolph
Charles F. Schillinger
Otto Teegen
Lessing Williams

School Representatives:

C. G. Andrews — Oklahoma Agricultural & Mechanical College
Robert Strauch — University of Illinois
Eugene Wasserman — Kansas State College

Summary of Awards:

3 First Mention Placed
3 First Mention
81 Mention

69 No Award
4 Hors Concours
160 Total Submitted

THE PROGRAM—Richard J. Neutra, *Los Angeles, Calif.*

In a spreading city a retail market is to be erected. The climate of the location is mild and cold weather; need not be considered a factor in the design.

The market, one storey in height, occupies a level corner lot with street frontages facing south 230 feet and east 180 feet. The distance from the property line to the curb on both frontages is 20 feet. The street to the south is more important. There is a rear alley running east-west providing for freight deliveries. The alley will always be kept clear. A building adjoins the lot on the west.

The requirements of the market are concessions for the sale of the following products, which are enumerated according to their importance in display:

1. Fruits and vegetables
2. Delicatessen and fine beverages
3. Meat
4. Fish
5. Bakery products
6. Groceries and dairy products

This last department to be separated by turnstiles and be arranged suitably for self-serving customers. On entering that area, the customer will find baskets on small carts, which he will use in assembling his purchase, making his selection from the goods displayed on counters and shelves. Having completed his selection, the customer will pass one of the cashiers' desks, where the amount he owes will be determined and paid, and the goods wrapped. The customer will then carry the package to his car.

Each concession shall have its own cash-register, and suitable storage space, accessible from the rear alley. Additional storage space may be provided in basement.

Where necessary, refrigerated storage at the counter-space is to be provided.

It is assumed that at least fifty percent of the customers will arrive in their own cars. Approximately 1/3 of the total area of the lot will be given over to pedestrian and automobile traffic and parking.

A drug store with lunch counter and prescription room shall be provided in this market.

REPORT OF THE JURY—Rosario Candela

In the convivial atmosphere of the jury dining balcony, amid the inevitable banter which characterizes all gatherings of pencil pushers, young and old, a long and pointed discussion was launched by Juryman Goodman upon the merits—I should have said demerits—of competition programs in general, and the very one the jury were called in to consider, in particular. Fortified by contemporaneous experience and, I suspect, by its concomitant tribulations, Mr. Goodman—who, to the apparent envy of everyone around admitted having a job on hand of the type called for in the program, plunged headlong into a description of the intricacies of triple circulation—that is, inflow and outflow of merchandise in addition to the usual one dealing with human beings—intricacies which by the looseness and indefiniteness of the innocent program written for the purpose by Mr. Neutra could not possibly, he asserted, be evoked in the immature minds of young students. He finally wound up his peroration with a recommendation that students be given an inkling of the type of problem they are about to face by disclosing the subject of the problem and issuing an approximate bibliography one week in advance of "esquisse" day.

To combat this thesis, which, if followed, would constitute a reversion to practical teaching, your commentator rose to affirm that only through simplicity and conciseness of program writing can imaginative power be given full freedom to expatiate, untrammeled by precedents that are often deleterious. Students, he opined, have ample time in their fuller life to learn and exercise the canons of practical everyday planning; their clients, if they will ever be lucky enough to have any, will see to that. As can be surmised, no momentous pedagogic problems were solved by this jury; the fact is, it was not even their duty.

Surprisingly, the intricacies of the unevoked triple circulation seems to have been well understood and neatly solved by the majority. Among them two well defined tendencies in inflow-outflow circulation prevailed, each tendency determining the ultimate pattern of the "parti" and the precise character of the other, the more important, circulation. The adherents of the uni-directional servicing—the more practical and less costly in operation; were forced into a rigid angular plan with the various shops ranged one after another on the long side of the plot culminating into the largest shop on the shorter sides; all the areas serviced from the alley through appropriate storage spaces on the same level with the shops. So logical a solution held its appeal with numerous competitors from many scattered schools and the jury found little to differentiate between them aside from the proportion of circulation to shopping areas, the adequacy and location of parking space and the general presentation. The two problems herein illustrated—First Mention Placed, W. F. Irving, University of Illinois, and First Mention—D. Murray, Oklahoma Agricultural & Medical College—are representative of this large group. And if the too-observing reader arches his brow at the jury's different ratings of this pair of very similar—almost twin—problems he will have to find the reasons among those enunciated above.

Nevertheless, the adherents of the bi-directional servicing won the day. Servicing through the basement and up to the several shops is also a very practical solution, costlier to operate perhaps, but much cheaper in initial cost, in spite of the various stairs, elevators or dumbwaiters required. This "parti" affords the designer the widest possible latitude in arranging the selling areas. When he cleverly disposes them around the periphery of the structure so that the casual buyer can approach his destination without battering his way through the milling mass of shoppers, the result is bound to be appealing. And particularly appealing to the jury were the two solutions herein presented, ranked first and second respectively, in an uncommonly large competition requiring the services of three separate hard-laboring groups of jurors: First Mention Placed—H. E. Leventhal, New York University, and First Mention Placed—Miss Lucille Woodard, University of Illinois, appealing because of the sheer simplicity and harmony of the grouping of all the component parts; appealing because of the exquisiteness of the renderings of which these reproductions are inadequate substitutes.

There were no plausible excuses for the raft of "rendus" which clung to a hodge-podge department-store "parti." These were promptly flunked.

A STORAGE DAM

CLASS A NINE-HOUR SKETCH V

JURY OF AWARD—May 28, 1940

Philip G. Bartlett
Harold Beder
Richard M. Bennett
P. Ernest Isbell
George C. Rudolph
Otto Teegen

Summary of Awards:

2 Mention
7 Half Mention
64 No Awards
1 Hors Concours
74 Total Submitted

THE PROGRAM —Richard M. Bennett, *New York, N.Y.*

As far back as recorded history goes man has had the foresight to impound water necessary to sustain life. The increasing size of cities, higher sanitary standards, and extension of industrial consumption, not to mention irrigation, power, and flood control projects results in the creation of far reaching plans which anticipate future needs. Divergent objectives must be reconciled, future consumption gauged and construction initiated long before the average citizen is aware that a problem exists.

A hundred miles from the city it serves, a dam is being built in a state park. It is the final part of a water supply project initiated forty years before by a far-sighted, public-spirited engineer now dead, and it seems appropriate that this dam will bear his name.

The dam will be a concrete, horizontal arch type (curved in plan), approximately 300 feet long on top and at the end of a rocky gorge 150 feet deep. No spillway is necessary as overflow and outlets are tunnelled thru the rock at the sides. A short distance below the site a magnificent view of the dam will be had from a lookout point on a highway which later crosses the top of the dam itself.

The problem is the design of the dam and an appropriate dedication to the engineer. A number of suggestions have been made for the purpose, including great incised letters on the face of the dam, a triumphal arch over the roadway across the dam, a pylon at one end, a marker of some sort at the lookout point below the dam, etc. The committee has no conviction about the solution but feels the greatness and simplicity of the man, are found in the dam itself; that when the onlooker reads the dedication he should be conscious of the structure as well.

REPORT OF THE JURY—Richard M. Bennett

In judging this sketch the jury sought solutions which presented the memorial element at an appropriate scale and so placed that it would not destroy the simplicity of the dam and, if possible, serve as a counterfoil to it. This seemed to rule out those solutions which put triumphal arches in the center of the structure, spoiling its sweep and those which had a memorial element competing in size and importance with the dam. Every type suggested in the program was represented, and all were considered possible. Those using incised lettering on the face of the dam almost invariably made the letters too large, or if good in scale, badly designed.

The two drawings awarded Mention were very similar, placing a shaft at the lookout which definitely enhanced the scale of the great structure as one approached it. E. A. Moulthrop's, of Princeton University, shaft is more interesting but H. L. Stulb, of the same school, in locating his lookout further below the crest of the dam has a slightly more dramatic sketch.

H. B. Green's solution of Oklahoma Architectural & Mechanical College, was well liked by the jury, incised lettering at the center of the base of the dam formed a background for a mammoth sculptured head. While this head was considered too heavy, Green, by locating his memorial low and in the center, kept the simplicity of the top arc which so many interrupted.

J. C. Hillshafer, Cleveland School of Architecture, W. R. U., placed a pylon at one side of his dam, rather large, nevertheless achieving simplicity and integrating the memorial with reservoir without detracting from it.

R. A. Ibarguen, University of Pennsylvania, had a low flat monument at the lookout where cars could pause to view the dam. A simple strong rendering, beautifully portrayed a plausible design.

E. R. DeZurko, University of Illinois, placed a statue of the engineer at the lookout. The railing was formed of letters which probably would not work out well in execution, since they were placed to be seen from the dam, without a background, and laid out on a curve.

M. D. Folley, University of Pennsylvania, was one of the few who departed from the suggestions of the program and suggested the gate or valve house of the reservoir as the location of the memorial.

R. A. Binfield, University of Illinois, also submitted a variation by having three pylons at the lookout serve as the memorial—these could be seen and read while the spectator remained in his car.

J. K. Shear, Princeton University, had a beautiful rendering which unfortunately featured five trees at the base of the dam rather than the memorial arch at the top. It was a clear example of a stunning presentation which is more of a picture than an architectural design.

REPORT OF AWARDS

DEPARTMENT OF ARCHITECTURE

A HALL OF ASTRONOMY

CLASS A PROBLEM IV—101 DRAWINGS SUBMITTED

JUDGMENT OF APRIL 30, 1940

CARNEGIE INSTITUTE OF TECHNOLOGY:
Mention: A. W. Hajjar, F. T. Loeffler, R. M. Novak, H. P. Poli, I. vonHorvath
No Award: 4

CATHOLIC UNIVERSITY OF AMERICA:
Mention: E. Beery, Jr., G. H. Tsuruoka
No Award: 4

CLEVELAND SCHOOL OF ARCHITECTURE OF W. R. U.:
Mention: C. H. Droppers
No Award: 5
Hors Concours: G. H. Carrier

GEORGIA SCHOOL OF TECHNOLOGY:
No Award: 2

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
Mention: J. T. Guy

NEW YORK UNIVERSITY:
Mention: W. G. Pfeufer, M. Marzi
No Award: 9

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
First Medal: T. B. Maule
Mention: C. G. Andrews, E. W. Dykes, D. R. Goss, B. Russell, J. G. Williams
No Award: 6

PENNSYLVANIA STATE COLLEGE:
Mention: C. W. Ernst, Jr.
No Award: 3

PRINCETON UNIVERSITY:
Mention: R. Moment, H. L. Stulb, H. C. Wells
No Award: 3

UNIVERSITY OF ILLINOIS:
Second Medal: C. P. Stewart
Mention: R. M. Amdal, W. Awsumb, R. A. Binfield, D. M. Checkley, S. C. Fuller, H. H. Rather, R. L. Read, P. S. Romigh, C. W. Sanders, L. W. Schwall
No Award: 16

UNIVERSITY OF NEBRASKA:
Mention: D. Leavitt

UNIVERSITY OF NOTRE DAME:
Mention: J. W. McHugh, R. A. Nolan

UNIVERSITY OF OKLAHOMA:
Mention: F. W. Binckley
No Award: 3

UNIVERSITY OF PENNSYLVANIA:

First Medal: A. B. White
Second Medal: R. A. Ibarguen
Mention: J. C. Didinger, J. M. Pruden
No Award: 1
Hors Concours: M. D. Folley, A. L. Fauver, H. L. Mikolajczyk, J. C. Tighe

DEPARTMENT OF MURAL DECORATION

A BUS STATION

MURAL PROGRAM IV—36 DRAWINGS SUBMITTED

JUDGMENT OF MAY 13, 1940

BEAUX-ARTS ATELIER:

First Mention: L. Pettet

THE JOHN HERRON ART INSTITUTE:

Mention: C. J. Huffman, J. L. VanSickle
No Award: 12

NEW YORK UNIVERSITY:

Second Mention: R. Borgatta, M. Nathans
Mention: J. Musacchia
No Award: 1

YALE UNIVERSITY:

Second Mention: J. L. Greenleaf, M. P. Jennewein, C. J. Sternberg
Mention: J. E. Dodd, B. P. Hayes, Z. M. Willson
No Award: 11

DEPARTMENT OF ARCHITECTURE

A NEIGHBORHOOD SWIMMING POOL

CLASS B NINE-HOUR SKETCH IV—120 DRAWINGS SUBMITTED

JUDGMENT OF MAY 14, 1940

CATHOLIC UNIVERSITY OF AMERICA:

Mention: Y. Kawamoto
Half Mention: A. Higuera, Jr., R. Stickle

CLEVELAND SCHOOL OF ARCHITECTURE OF W. R. U.:

Half Mention: H. B. Cain, R. C. Calahan

NEW YORK UNIVERSITY:

Half Mention: P. Ifill

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Half Mention: B. J. Bruce, Jr., W. H. Walton

UNIVERSITY OF ILLINOIS:

Half Mention: F. W. Collins, G. Deuth, T. Hart, L. Woodard

UNIVERSITY OF KENTUCKY:

Half Mention: T. S. Ruth

UNIVERSITY OF OKLAHOMA:

Half Mention: J. E. Bowman

UNIVERSITY OF VIRGINIA:

Half Mention: W. W. Jones

A BYZANTINE MOSAIC FRONTISPIECE

ARCHAEOLOGY PROBLEM III—13 DRAWINGS SUBMITTED

JUDGMENT OF MAY 14, 1940

CLEVELAND SCHOOL OF ARCHITECTURE OF W. R. U.:

Mention: L. M. Druckenbrod, Jr., J. O. Hillshafer, R. A. Keller
No Award: 1

NEW YORK UNIVERSITY:

First Mention: F. Rogers
Mention: F. M. Ginsbern, S. Hughes, J. S. Unger

UNIVERSITY OF ILLINOIS:

Second Medal: A. Nemoede

UNIVERSITY OF PENNSYLVANIA:

No Award: 1

UNIVERSITY OF VIRGINIA:

Second Medal: T. W. S. Craven, C. D. Paternostro
Mention: F. S. Woods

AN ENTRANCE VESTIBULE TO AN ADVERTISING FIRM

ELEMENTARY INTERIOR DESIGN III—18 DRAWINGS SUBMITTED

JUDGMENT OF MAY 14, 1940

CATHOLIC UNIVERSITY OF AMERICA:

No Award: 2

CLEVELAND SCHOOL OF ARCHITECTURE OF W. R. U.:

Half Mention: J. A. Dalton, R. D. Harley

NEW YORK UNIVERSITY:

Mention: A. Stern
Half Mention: G. Katzoff, F. Saphier
No Award: 1

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

First Mention: J. H. Hudson

UNIVERSITY OF PENNSYLVANIA:

First Mention: D. A. Wallace
Mention: H. R. Bloom, H. Cauffman, V. A. Hartgen, J. M. Pruden
Half Mention: W. E. Bricker, M. A. Haspel, P. M. Weil
No Award: 1

A RECEPTION ROOM TO A TEXTILE CORPORATION

ADVANCED INTERIOR DESIGN III—9 DRAWINGS SUBMITTED

JUDGMENT OF MAY 14, 1940

CARNEGIE INSTITUTE OF TECHNOLOGY:

No Award: 1

NEW YORK UNIVERSITY:

First Mention: L. Passman, L. Rome
Half Mention: G. Katzoff, W. H. Olpp, E. G. Stites

UNIVERSITY OF PENNSYLVANIA:

Mention: R. C. Bruckner
Half Mention: D. Benzinger, C. J. Brinton

DEPARTMENT OF SCULPTURE

A COMMEMORATIVE PANEL

SCULPTURE PROGRAM VIII—21 MODELS SUBMITTED

JUDGMENT OF MAY 15, 1940

BEAUX-ARTS INSTITUTE OF DESIGN:
First Mention Placed: J. Campana, M. Abel, A. Farina
Mention: P. P. Korn, A. A. Spangenberg (on 2 models), G. W. Spaventa, A. J. Terrizzi
No Award: 4

JOHN HERRON ART SCHOOL:
No Award: 2

NEW YORK UNIVERSITY:
First Mention Placed: J. Musacchia (on 2 models),
No Award: 5

LIFE MODELING FIGURE

17 MODELS SUBMITTED

JUDGMENT OF MAY 24, 1940

BEAUX-ARTS INSTITUTE OF DESIGN:
First Mention Placed: P. Orlando
First Mention: P. P. Korn, G. W. Spaventa, A. J. Terrizzi
Mention: M. Abel, T. Amoroso, H. A. Becker, A. Farina, T. Trebbi
No Award: 8

DEPARTMENT OF ARCHITECTURE

A CHAPEL ON AN OCEAN LINER

CLASS C PROBLEM V—115 DRAWINGS SUBMITTED

JUDGMENT OF MAY 21, 1940

CATHOLIC UNIVERSITY OF AMERICA:
Half Mention: M. Nadelman
No Award: 3

CLEVELAND SCHOOL OF ARCHITECTURE OF W. R. U.:
First Mention: G. H. Banthien
Mention: J. A. Rode
Half Mention: W. J. Hasenau, Jr., N. W. Parker, S. S. Simon, R. J. Tichy, R. R. W. VanHamersveld, R. C. Wherley
No Award: 3

ATELIER DENVER:
Half Mention: L. E. Klatt

ATELIER GAUDREAU, BALTIMORE, MD.:
First Mention: M. C. Cunningham
No Award: 1

GEORGIA SCHOOL OF TECHNOLOGY:
Mention: M. V. Braddy, J. L. Harris, D. J. Murphy, J. W. Pafford, W. Simpson, W. W. Taylor
Half Mention: C. W. Boroughs, C. Crowell, C. B. Curry, C. M. Gailey, C. S. Lindsay, D. C. McFarlan, B. Ritzert, R. Schwarcz
No Award: 2
Hors Concours: H. H. Jolly, Jr.

ATELIER GNERRE, NEW YORK:
Half Mention: J. Hilary

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
Mention: A. R. Hinten

NEW YORK UNIVERSITY:
First Mention Placed: E. J. Hills
First Mention: R. Batchelor, S. R. Malamud
Mention: J. Dickens, A. Spengler, A. Weber
Half Mention: G. M. Fein, E. Lee, P. Sternbach
Hors Concours: A. L. Davis, G. Murtagh, E. Schwartz

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
Mention: R. D. Conner
Half Mention: F. Baugh, H. V. Brackin, Jr., E. H. Leonard

PORTLAND ARCHITECTURAL CLUB, ORE.:
No Award: 1

RICE INSTITUTE:
No Award: 4

SAN FRANCISCO ARCHITECTURAL CLUB:
No Award: 4

T-SQUARE CLUB, PHILADELPHIA:
Half Mention: W. J. Beltz
No Award: 2

UNIVERSITY OF HAVANA:
Half Mention: G. Cowley, L. Huarte
No Award: 3

UNIVERSITY OF ILLINOIS:
First Mention Placed: J. Baker, W. Eng, M. Fitch, K. J. Holzinger, A. E. Kuby
First Mention: R. Dunham, W. H. Lane, A. W. Neumann, A. E. Sanner, F. B. Wilson
Mention: J. Hess, L. P. Hites, A. L. Huber, Jr., W. H. Isley, C. E. King, H. Logue, Jr., B. L. Miller, P. E. Pulliam, R. G. Rote, E. Roberts, C. V. Rowe, R. E. Serwatkiewicz, D. E. Thuman, F. E. Wennlund, H. L. White
Half Mention: J. D. Anderson, R. N. Awsumb

UNIVERSITY OF KENTUCKY:
No Award: 1

UNIVERSITY OF NOTRE DAME:
Mention: J. B. Carney
Half Mention: J. J. Sherer
No Award: 5
Hors Concours: C. Bracke, U. Rossi

UNIVERSITY OF OKLAHOMA:
Mention: C. J. Baker, Jr., J. E. Cottingham, C. Brown, W. L. Pearce, A. Schuman
No Award: 1
Hors Concours: H. N. Hager

ATELIER WINSLOW, LOS ANGELES, CALIF.:
No Award: 1

DEPARTMENT OF ARCHITECTURE

A PUBLIC MARKET

CLASS B PROBLEM V—160 DRAWINGS SUBMITTED

JUDGMENT OF MAY 28, 1940

CATHOLIC UNIVERSITY OF AMERICA:
Mention: A. GilBorges, R. Martini
No Award: 15

CLEVELAND SCHOOL OF ARCHITECTURE OF W. R. U.:
Mention: R. C. Calahan, F. Schneider
No Award: 7

ATELIER DENVER:
No Award: 1

DREXEL INSTITUTE:
No Award: 3

ATELIER DUCKETT, WASHINGTON, D. C.:
No Award: 1

GEORGIA SCHOOL OF TECHNOLOGY:
Mention: R. W. Gibeling, H. H. Hensler, Jr., M. L. Hughes, S. T. Hurst, J. R. Johnston, Jr., J. A. Miller, S. B. Miller, V. M. Shipley, Jr., W. C. Thomson
No Award: 1

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
First Mention: J. A. Charlillo
Mention: R. F. Guzzo

KANSAS STATE COLLEGE:
Mention: D. Laramey, C. B. Lewis, M. H. Reynolds, J. Shaver, J. D. Sulton, E. W. Schwartz, M. Werner

NEW YORK UNIVERSITY:
First Mention Placed: H. E. Leventhal
Mention: H. S. Dykman, R. D. Knight, E. V. Franklin
Hors Concours: F. Saphier

NORTH CAROLINA STATE COLLEGE OF AGRIC. & ENG.:
No Award: 3

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
First Mention: D. Murray
Mention: B. J. Bruce, Jr., R. D. Conner, G. Mills, A. W. Morey, Jr., C. H. Morgan, F. Pojezny, Jr., C. E. Stanfield, R. A. Wallace, W. H. Walton

PENNSYLVANIA STATE COLLEGE:
Mention: G. Porras
No Award: 10

PRINCETON UNIVERSITY:
Mention: A. H. Chapman, Jr., K. W. Dalzell, R. D. Smith

RICE INSTITUTE:
No Award: 3

UNIVERSITY OF HAVANA:
Mention: E. Carbo
No Award: 4

UNIVERSITY OF ILLINOIS:
First Mention Placed: W. F. Irving, L. Woodard
First Mention: R. T. Heter
Mention: L. C. Bernard, J. P. Callmer, A. M. Dreyfuss, V. A. Esh, Q. R. Fuller, R. P. Hooton, M. Koski, W. J. Laz, R. McMullin, G. P. Molitor, W. C. McCormick, M. D. Piersol, E. C. Scholer, A. A. Smith, J. L. Wright, R. Wolfley
No Award: 3
Hors Concours: R. Gatewood, T. Hart

UNIVERSITY OF KENTUCKY:
No Award: 3

UNIVERSITY OF NEBRASKA:
Mention: D. Rippeteau, C. Jackman, G. Rector, P. R. Reddy
No Award: 3

UNIVERSITY OF NOTRE DAME:
Mention: M. Paskin
No Award: 2

UNIVERSITY OF OKLAHOMA:
Mention: N. Baker, P. M. Conkle, B. J. Graheck, P. J. Thompson, O. S. Witt
No Award: 3

UNIVERSITY OF PENNSYLVANIA:
Mention: H. W. Altman, Jr., R. Barney, W. H. Borthwick, W. H. Crawford, R. E. Durr, C. Fahringer, G. C. Felton, E. G. Flannagan, Jr., W. B. Hankin, H. S. Irvin, F. C. Salmon
Hors Concours: W. D. Shay

UNIVERSITY OF VIRGINIA:
Mention: E. R. Bancroft, B. W. Davis, C. D. Hurt, Jr.
No Award: 3

WASHINGTON UNIVERSITY:
Mention: R. E. Calvin, R. C. Fischer, J. A. Zerkle
No Award: 3

UNAFFILIATED:
BRIDGEPORT, CONN.:
No Award: 1

A STORAGE DAM

CLASS A NINE-HOUR SKETCH V—74 DRAWINGS SUBMITTED

JUDGMENT OF MAY 28, 1940

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:
Half Mention: J. C. Hillshafer

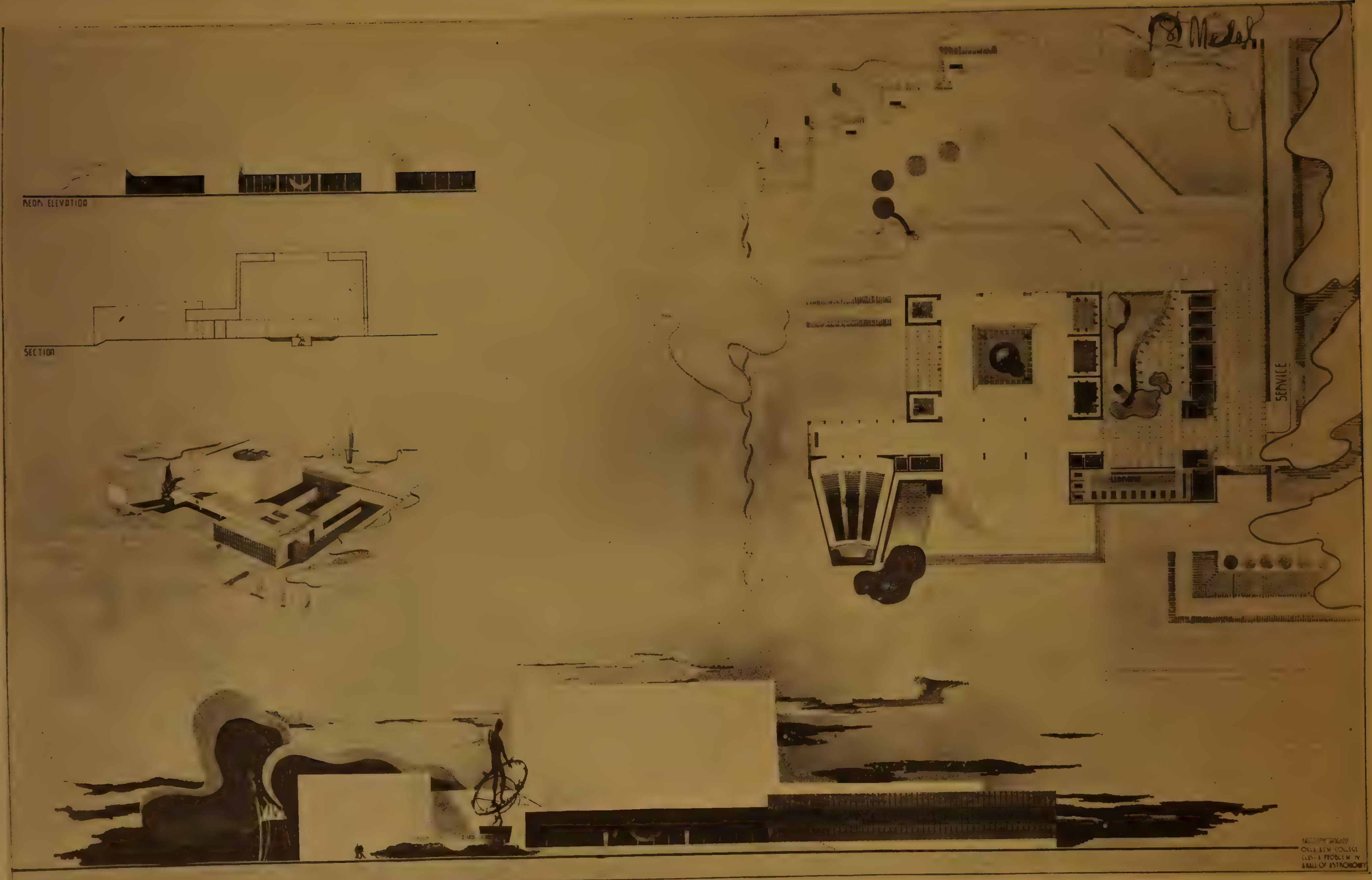
OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
Half Mention: J. B. Green

PRINCETON UNIVERSITY:
Mention: E. A. Moulthrop, H. L. Stulb
Half Mention: J. K. Shear

UNIVERSITY OF ILLINOIS:
Half Mention: R. A. Binfield, E. R. DeZurko

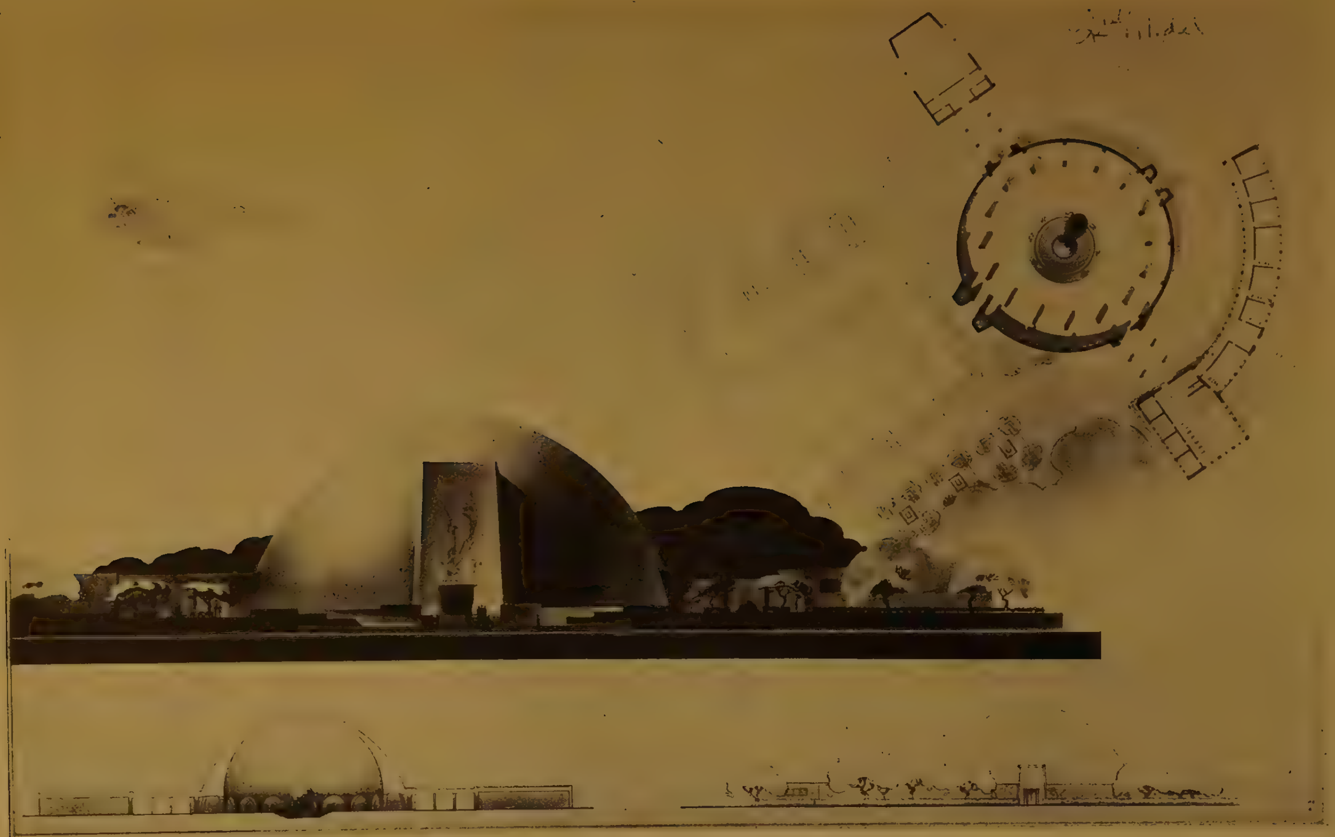
UNIVERSITY OF PENNSYLVANIA:
Half Mention: M. D. Folley, R. A. Ibarguen

YALE UNIVERSITY:
Hors Concours: C. Farquhar



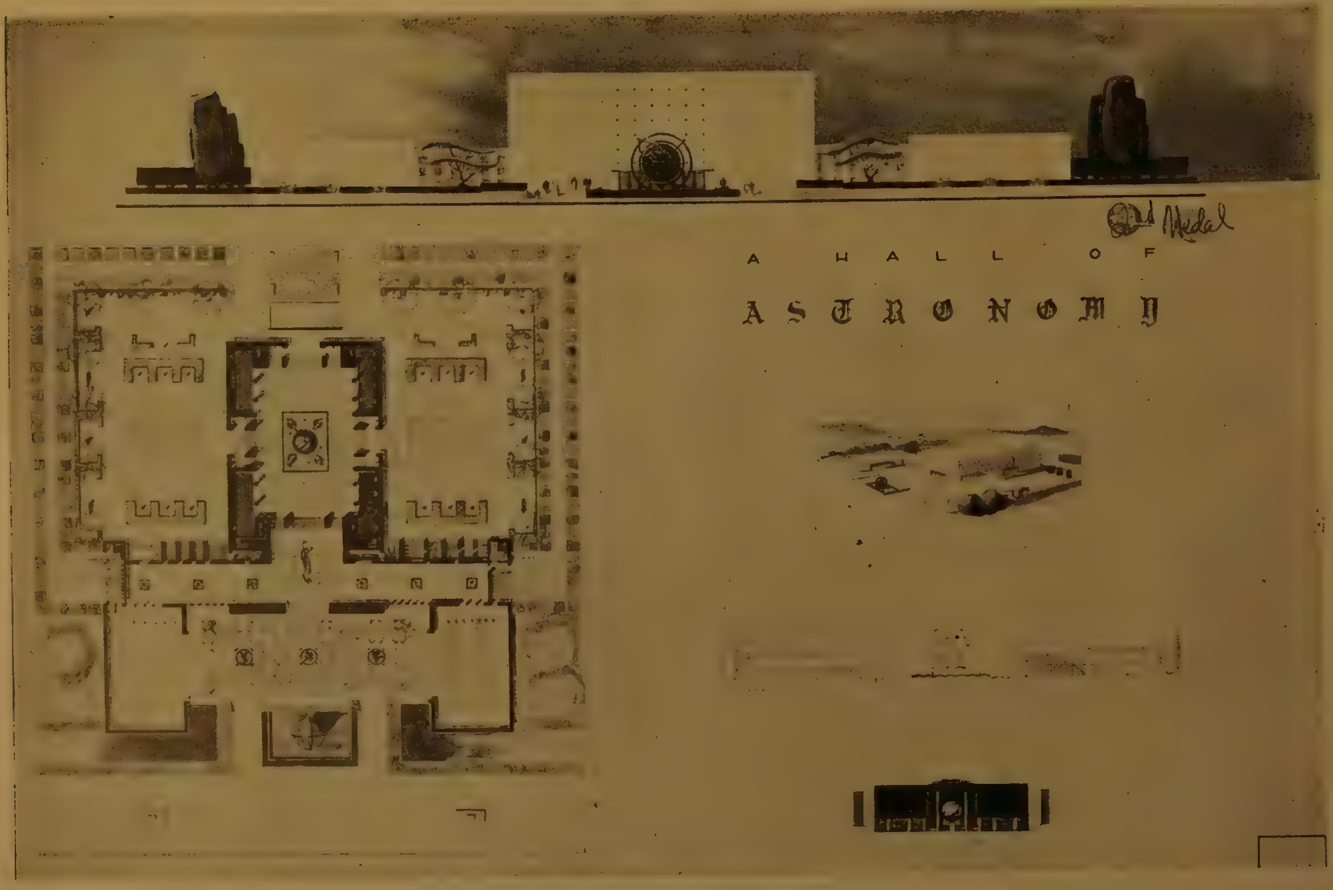
FIRST MEDAL—T. B. MAULE

CLASS A PROBLEM IV—A HALL OF ASTRONOMY

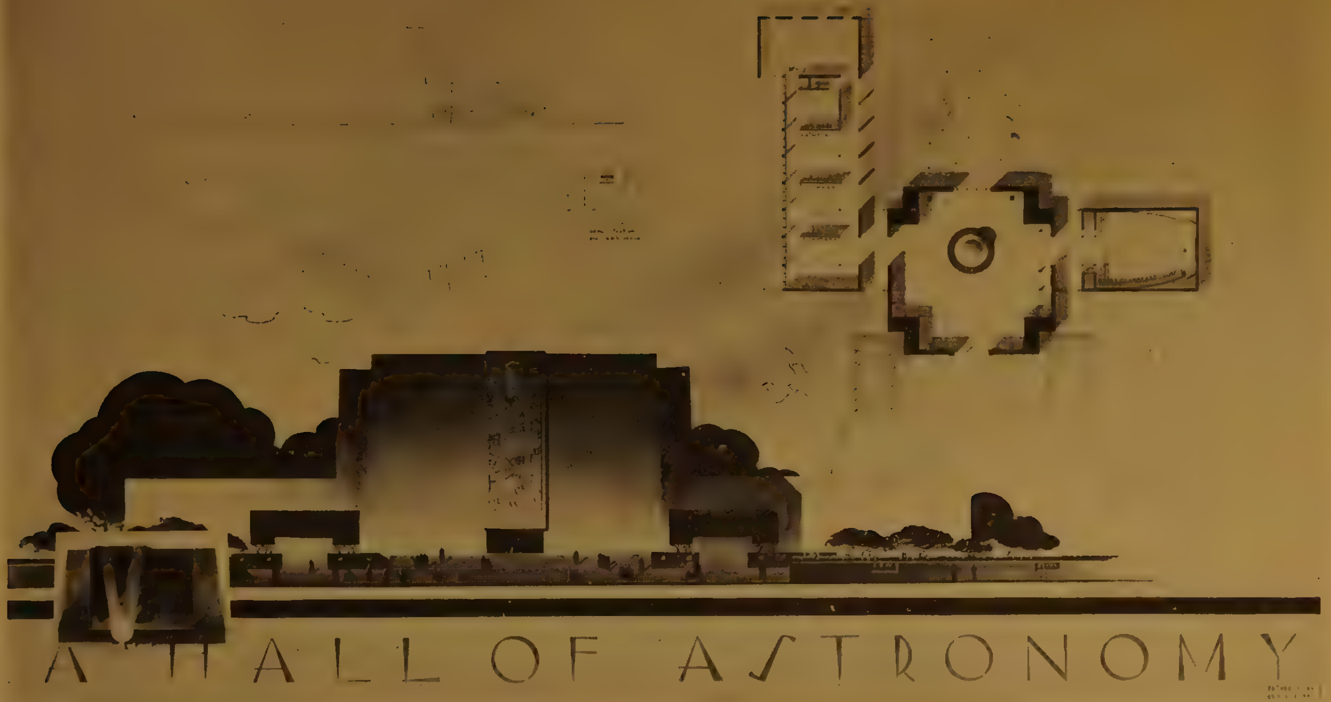


SECOND MEDAL—R. A. IBARGUEN

SECOND MEDAL—C. P. STEWART



CLASS A PROBLEM IV—A HALL OF ASTRONOMY

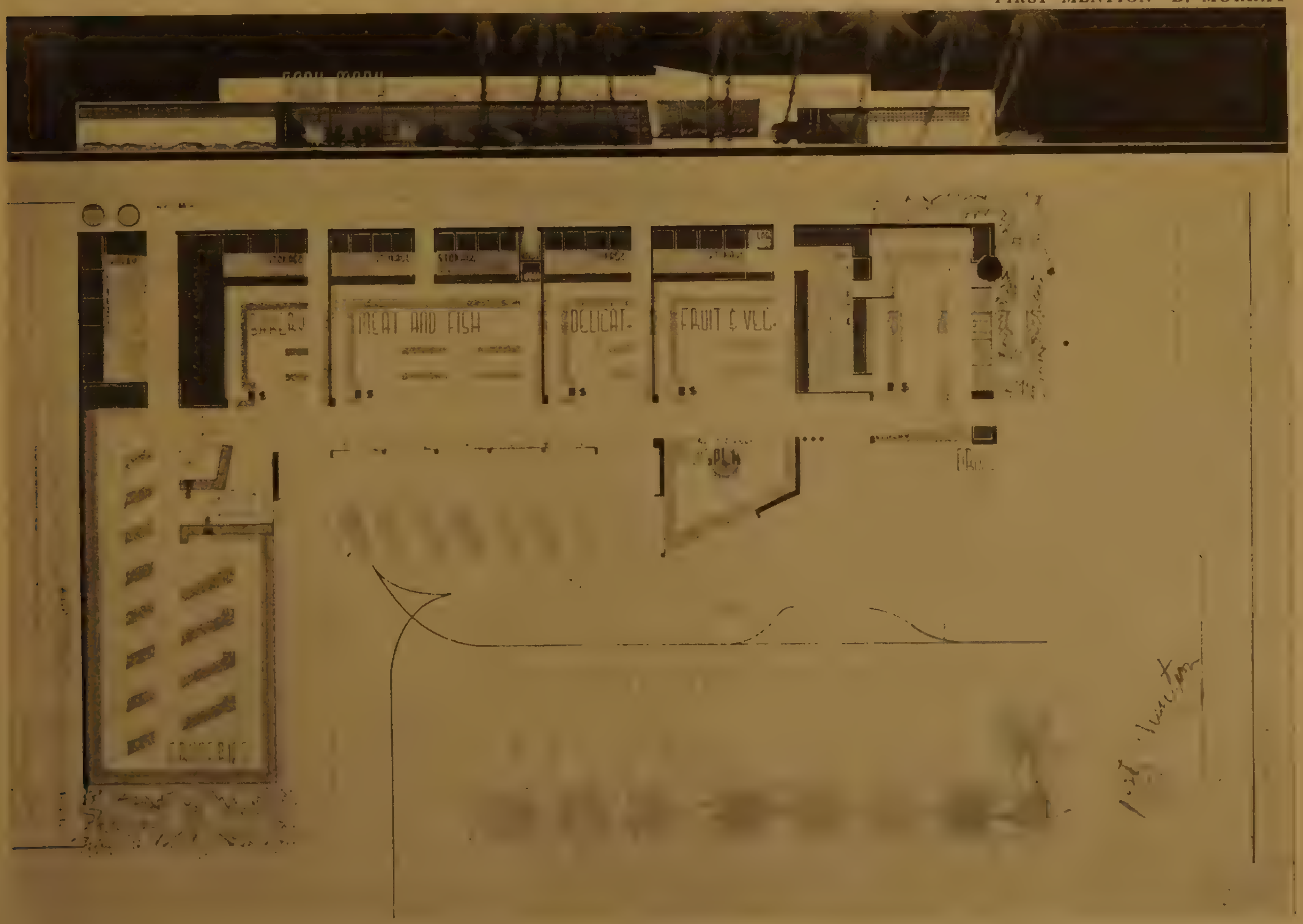


FIRST MEDAL—E. B. WHITE

A

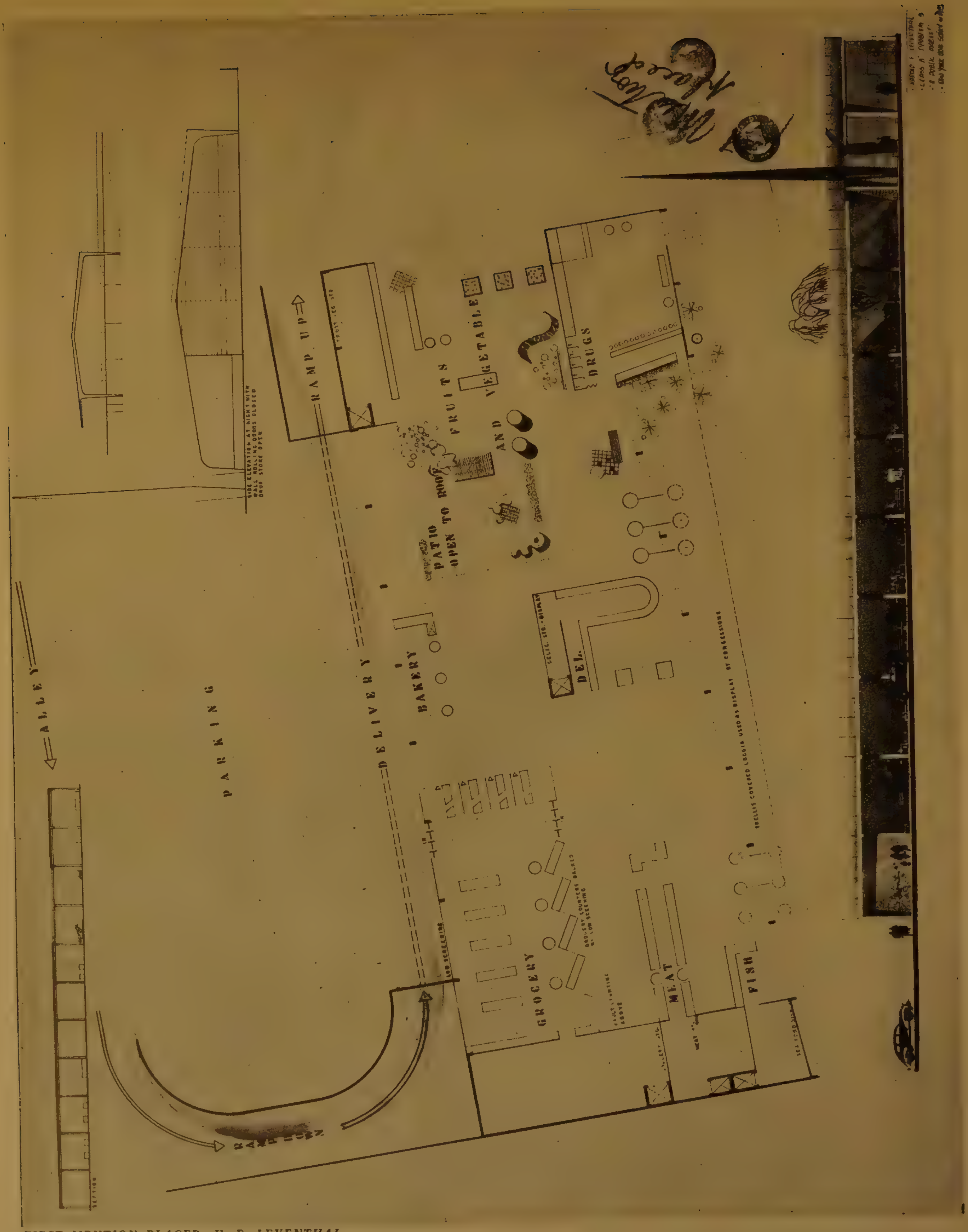
CLASS A PROBLEM IV—A HALL OF ASTRONOMY

FIRST MENTION—D. MURRAY



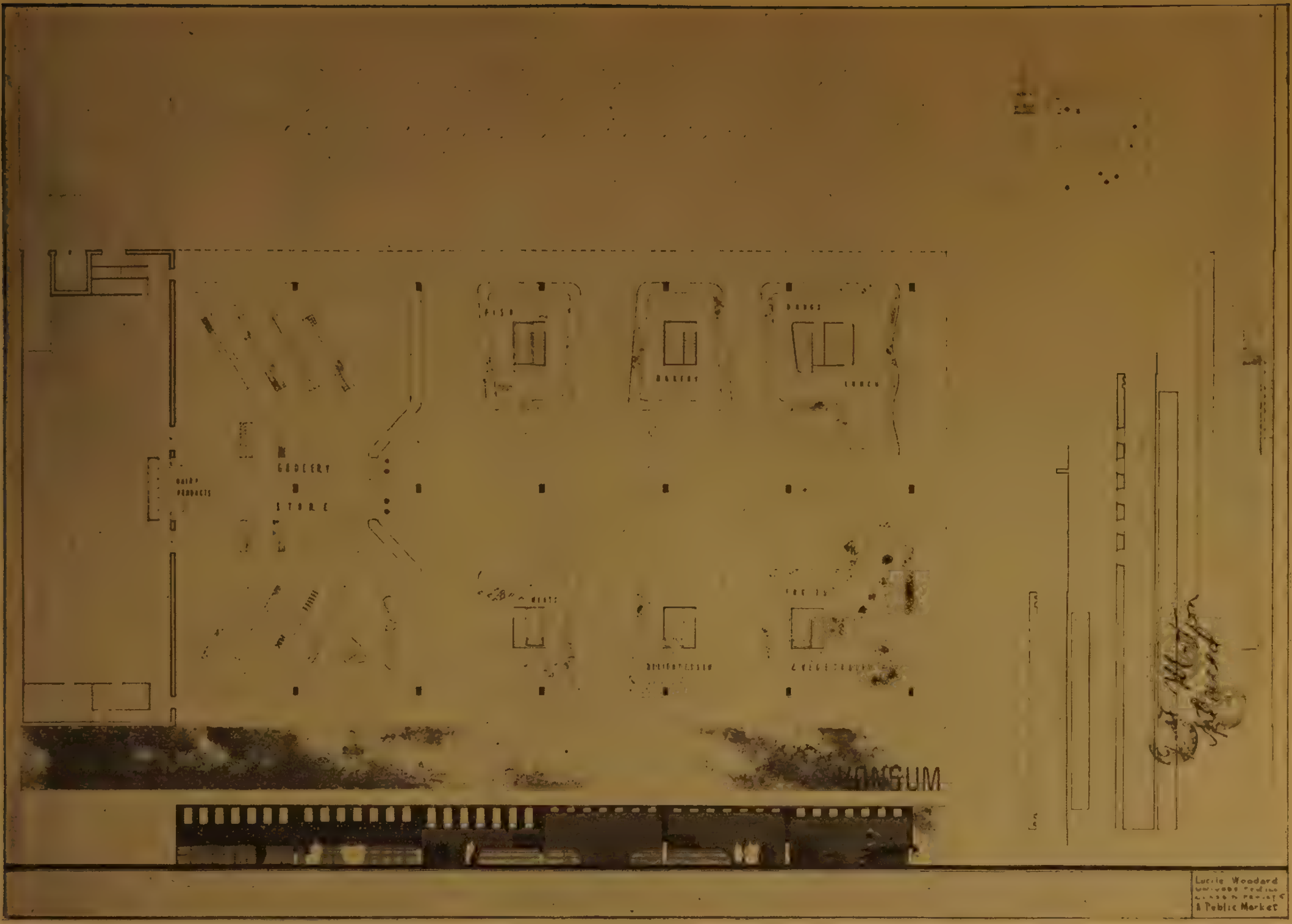
1st Mention

CLASS B PROBLEM V—A PUBLIC MARKET


RAMP UP
FRUITS AND VEGETABLES
DRUGS
PATIO OPEN TO ROOF
DELIVERY
BAKERY
DEL.
PARKING
ALLEY
GROCERY
MEAT
FISH
RAMP DOWN
TRELLIS COVERED LOGGIA USED AS DISPLAY BY CONCESSIONS
SIDE ELEVATION AT NIGHT WITH WALL ROLLING DOORS CLOSED DRUG STORE OPEN
SECTION

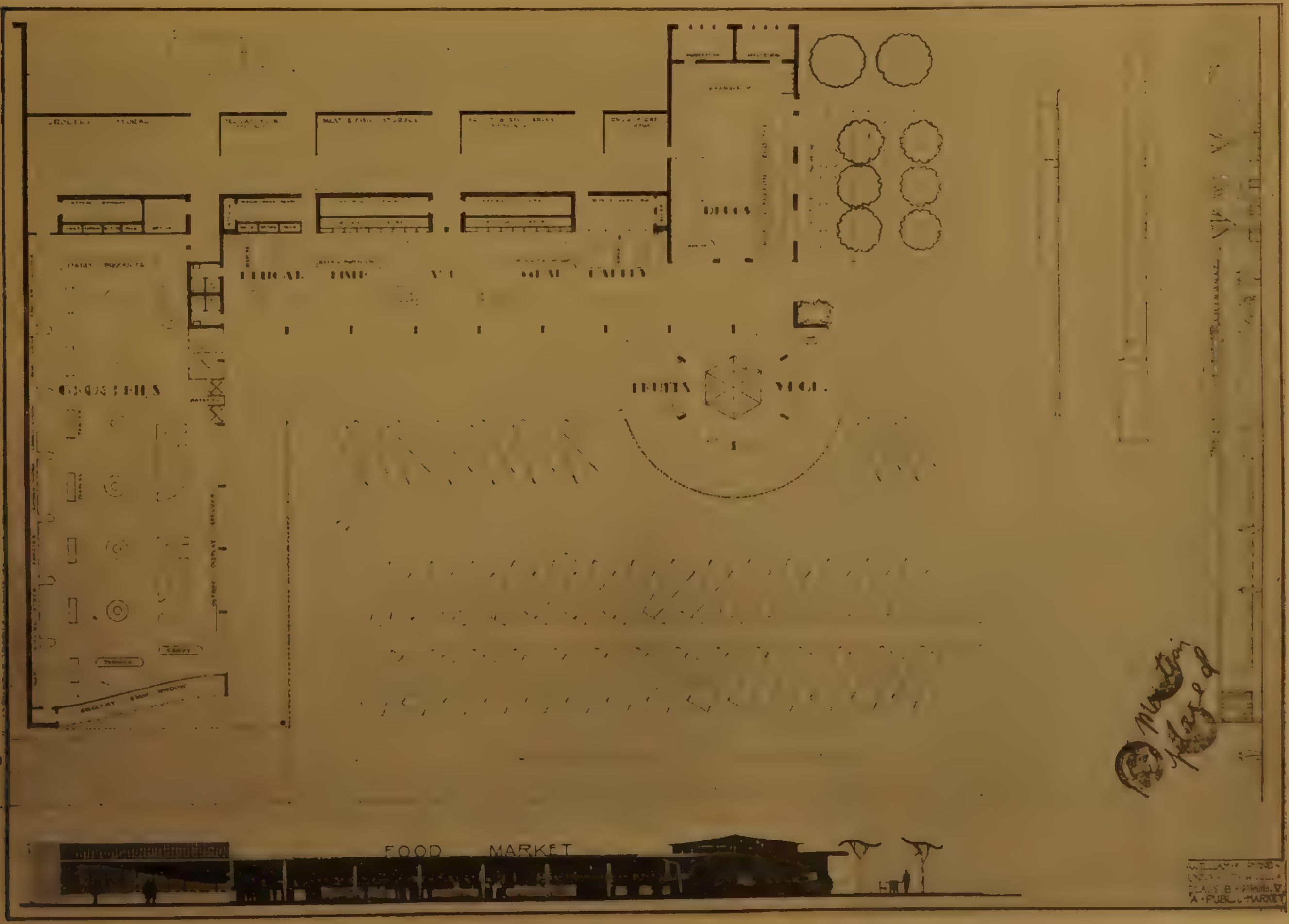
FIRST MENTION PLACED—H. E. LEVENTHAL

CLASS B PROBLEM V—A PUBLIC MARKET

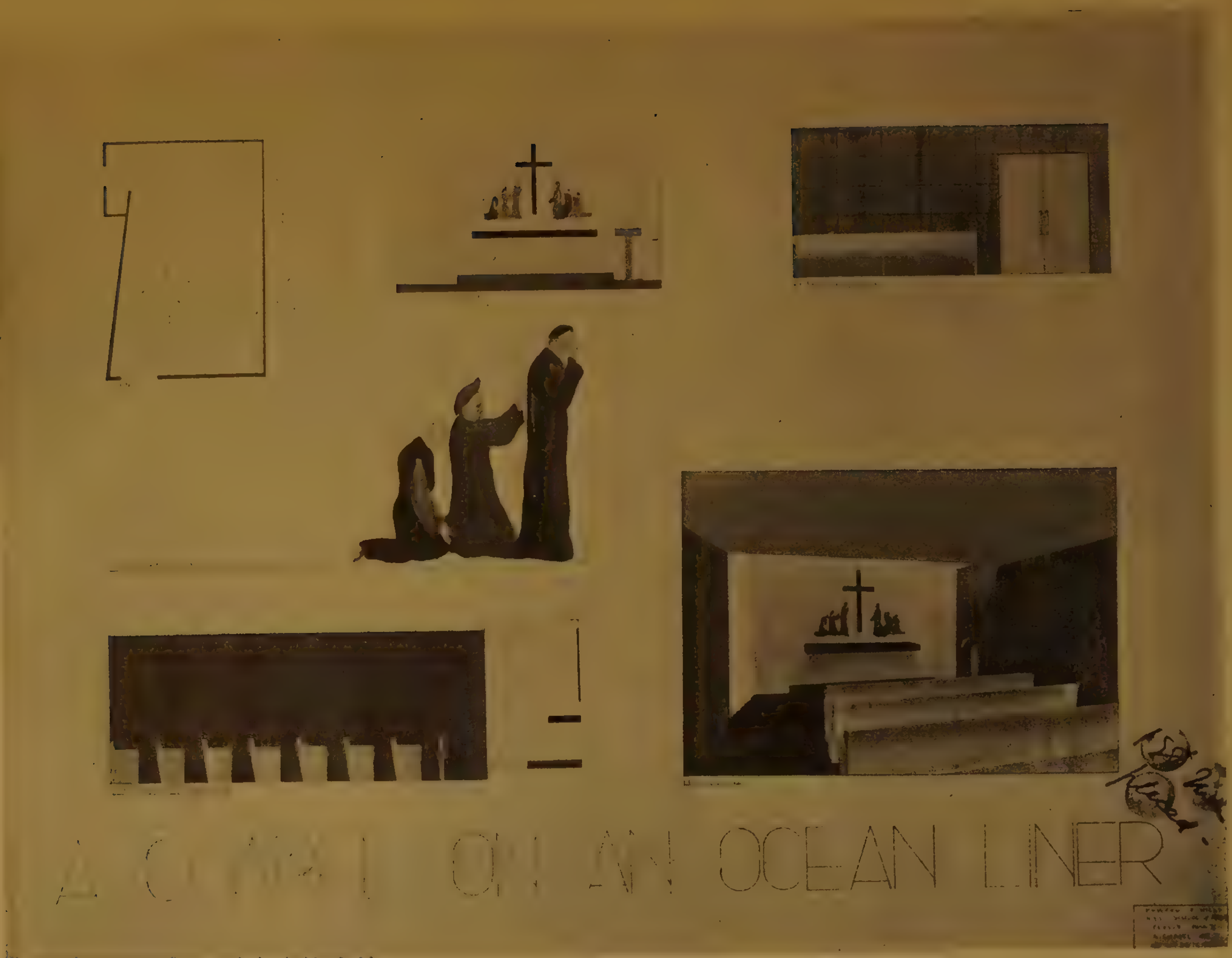


FIRST MENTION PLACED — L. WOODARD

FIRST MENTION PLACED—W. F. IRVING

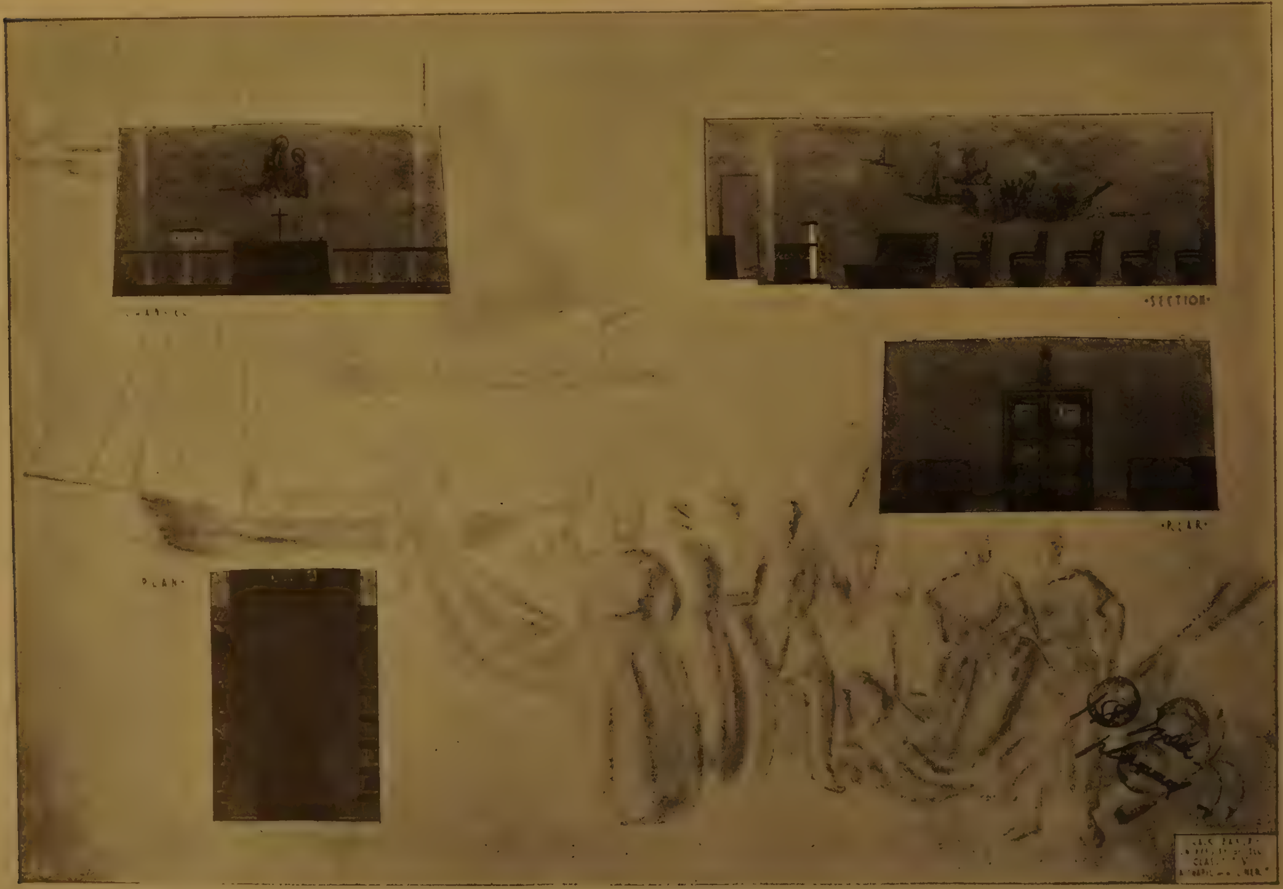


CLASS B PROBLEM V—A PUBLIC MARKET

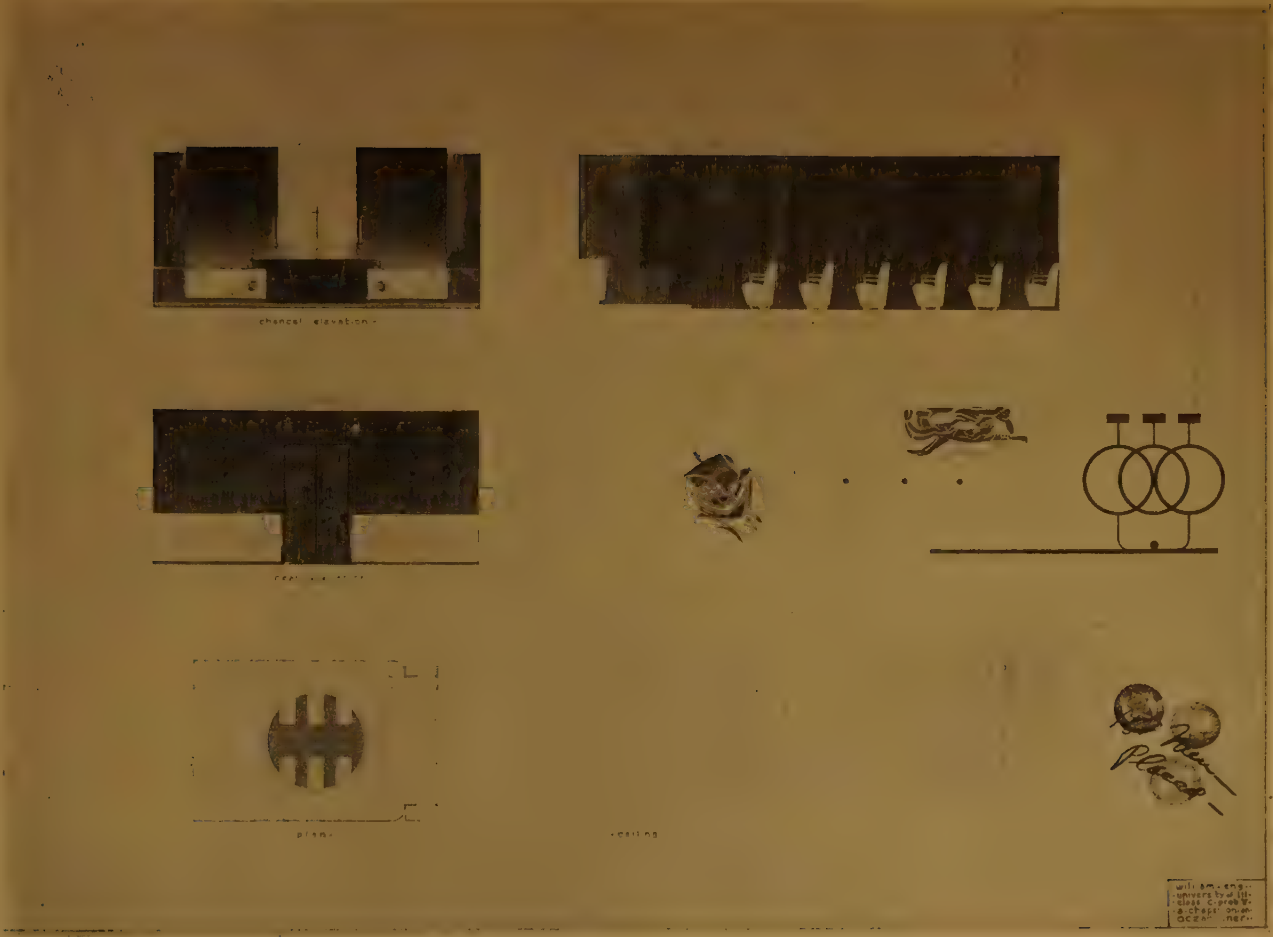


FIRST MENTION PLACED—E. J. HILLS

FIRST MENTION PLACED—J. BAKER

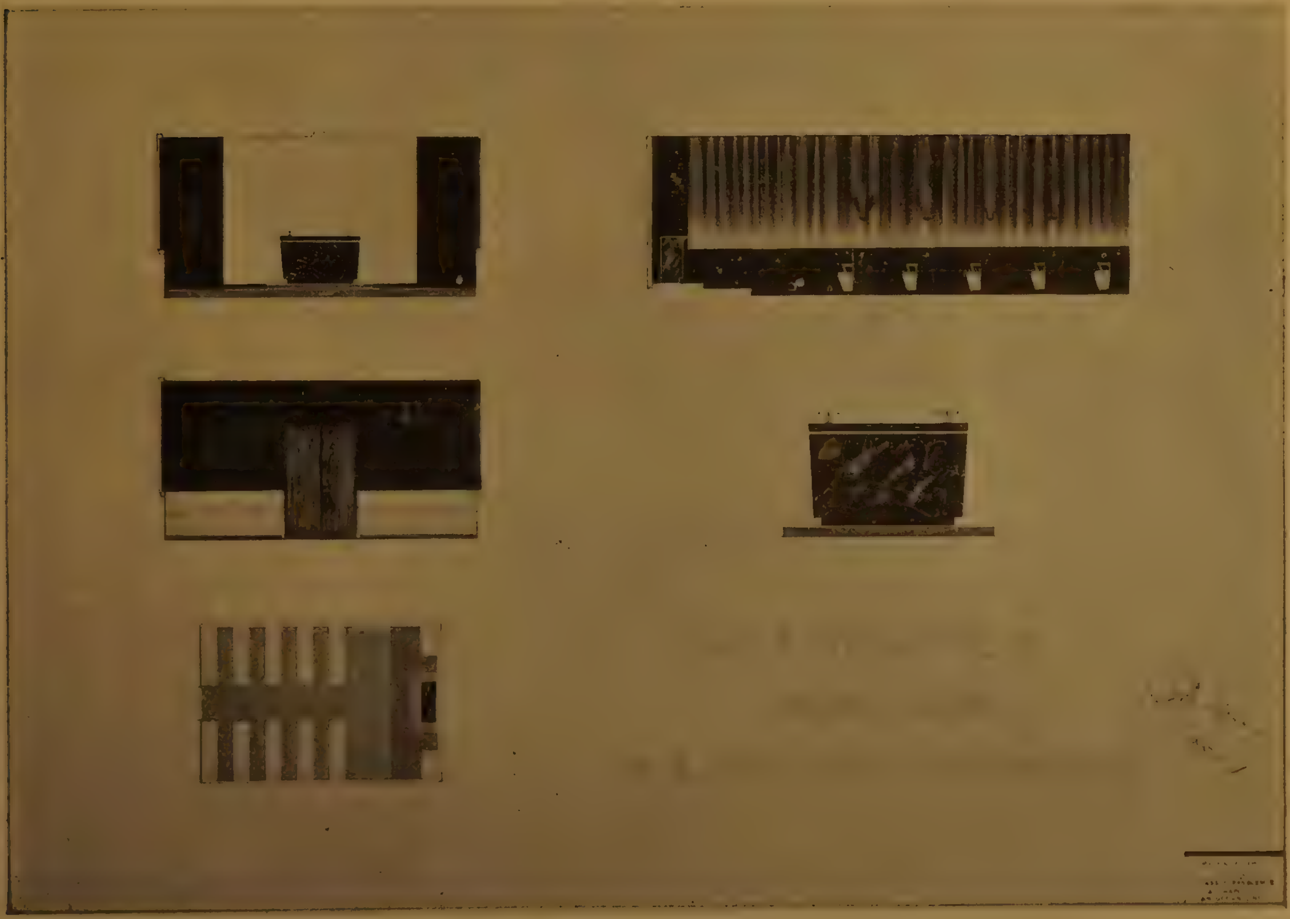


CLASS C PROBLEM V—A CHAPEL ON AN OCEAN LINER

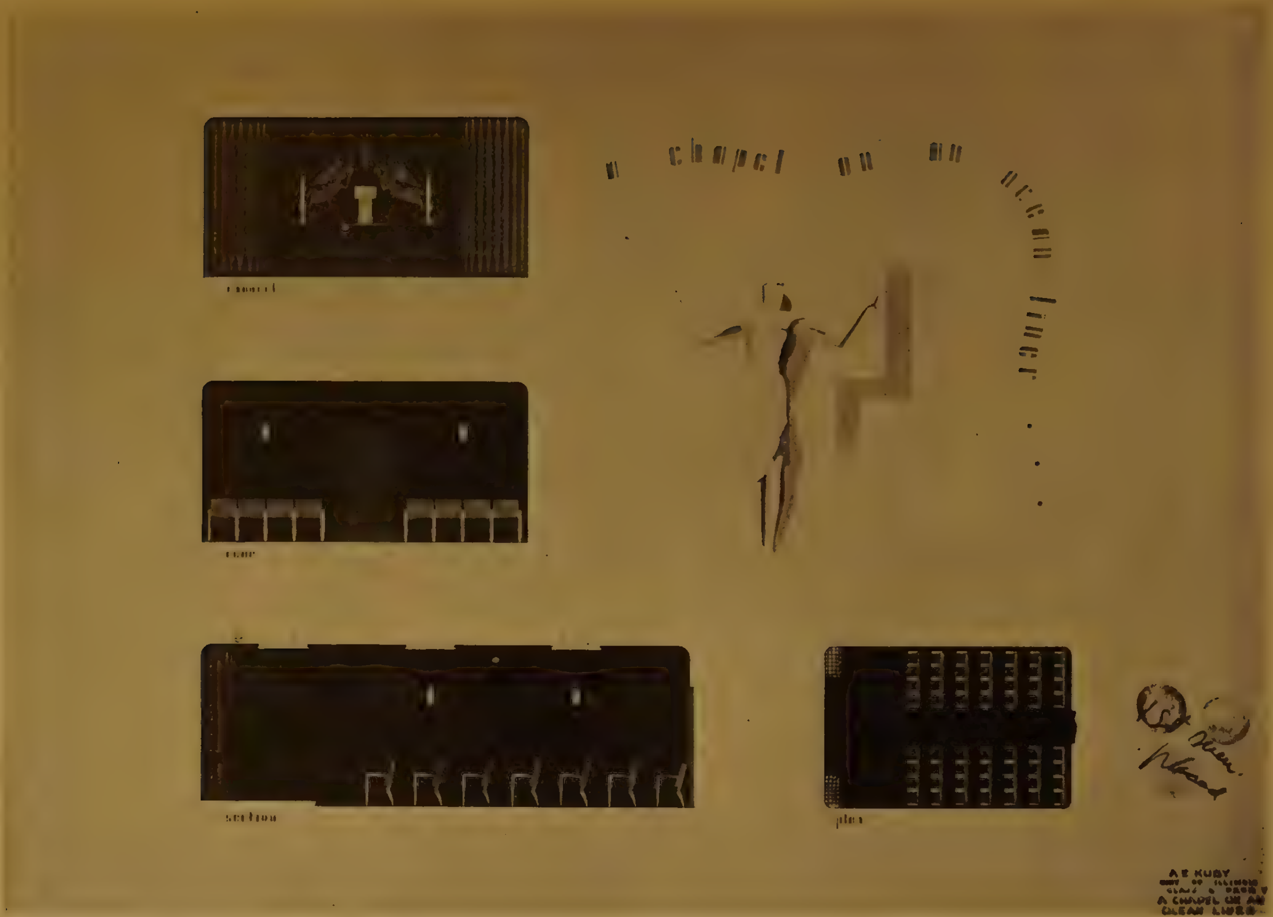


FIRST MENTION PLACED—W. ENG

FIRST MENTION PLACED—M. FITCH

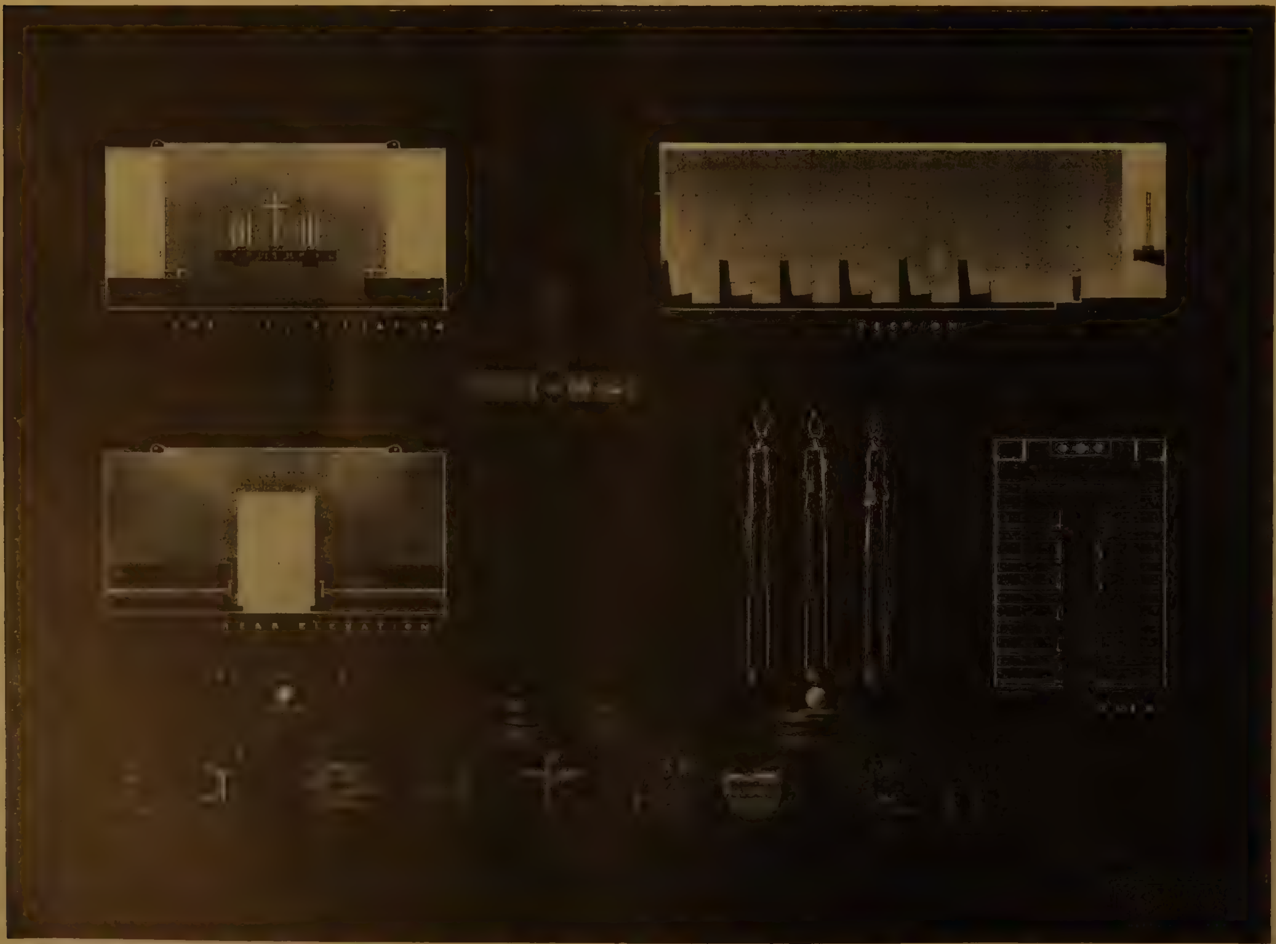


CLASS C PROBLEM V—A CHAPEL ON AN OCEAN LINER

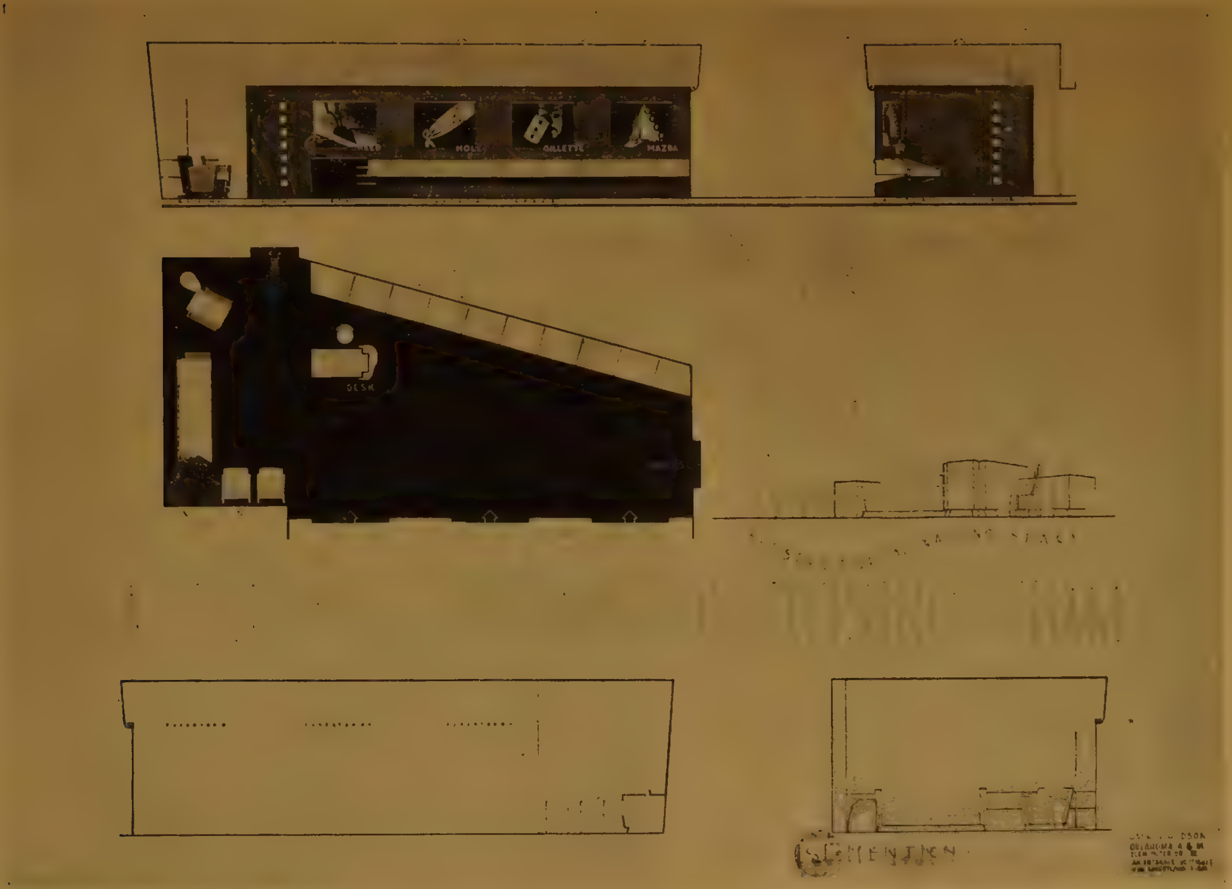


FIRST MENTION PLACED—A. E. KUBY

FIRST MENTION PLACED—K. J. HOLZINGER

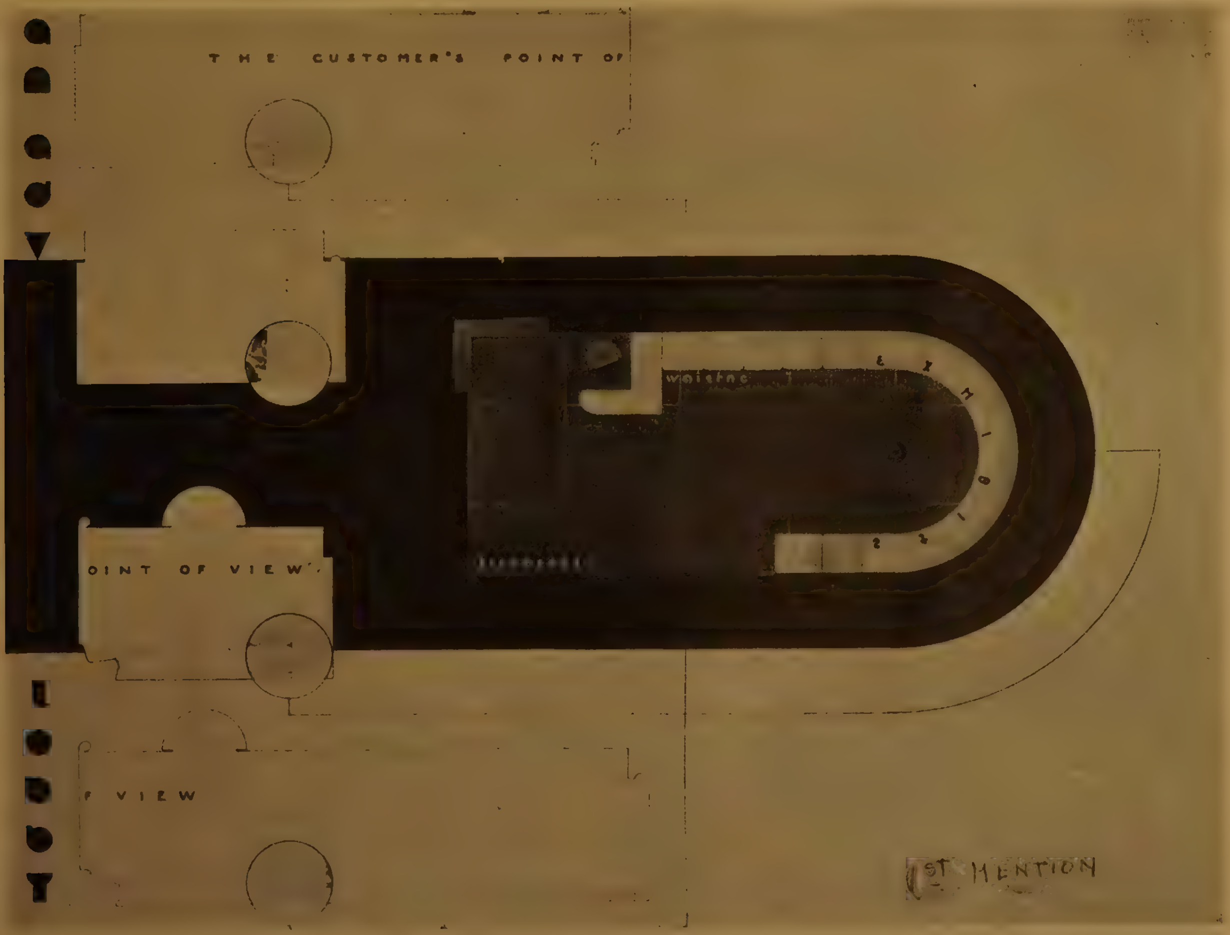


CLASS C PROBLEM V—A CHAPEL ON AN OCEAN LINER

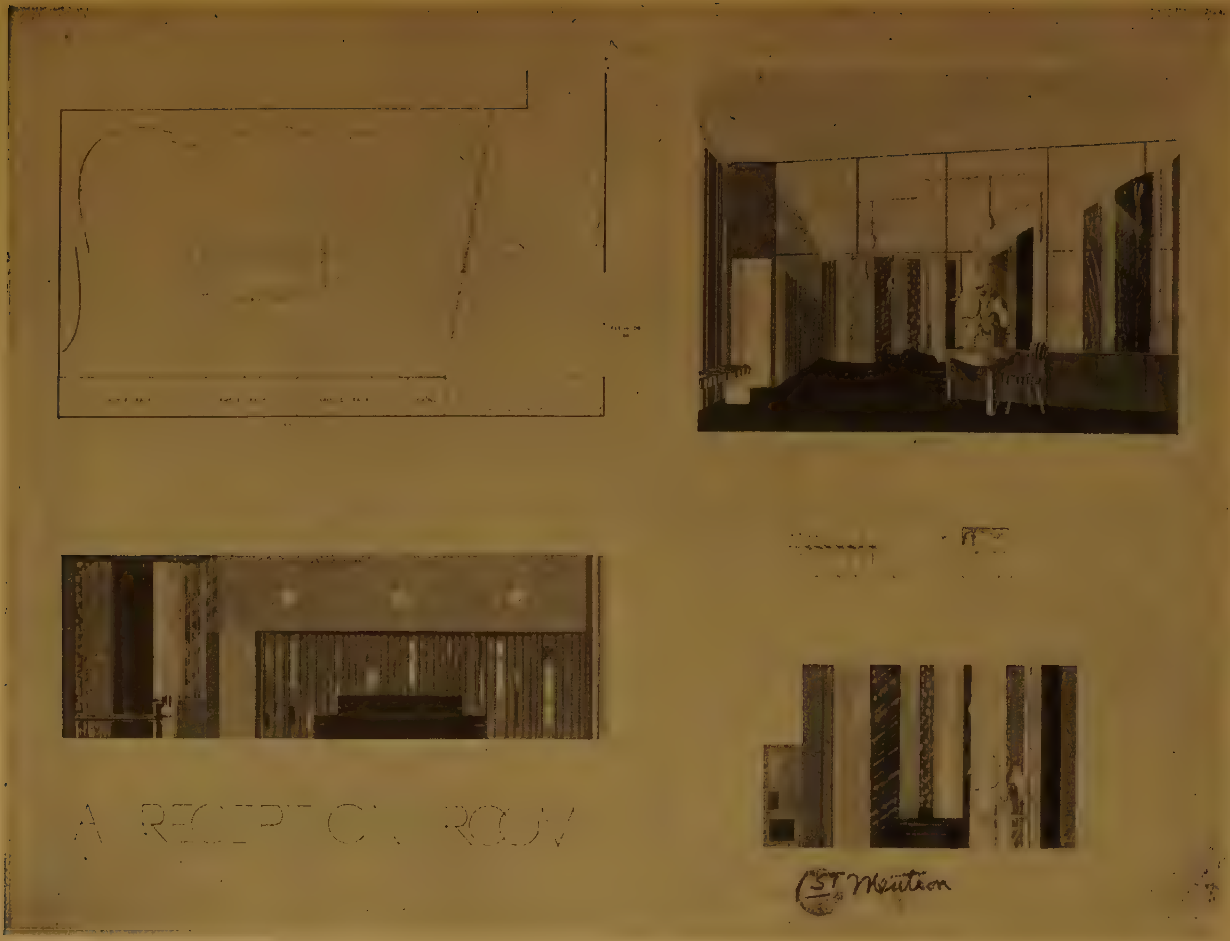


FIRST MENTION—J. H. HUDSON

FIRST MENTION—D. A. WALLACE

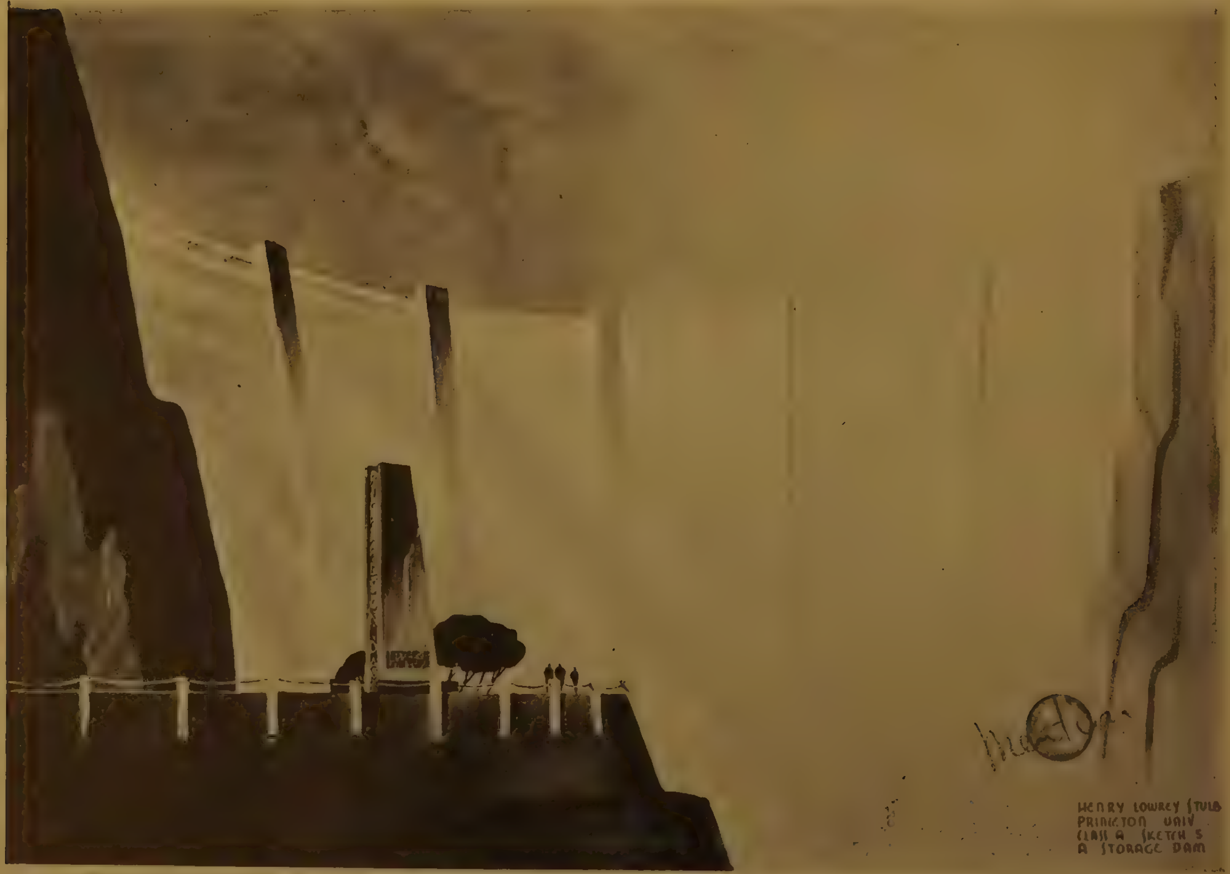


ELEMENTARY INTERIOR DESIGN III—AN ENTRANCE VESTIBULE TO AN ADVERTISING FIRM



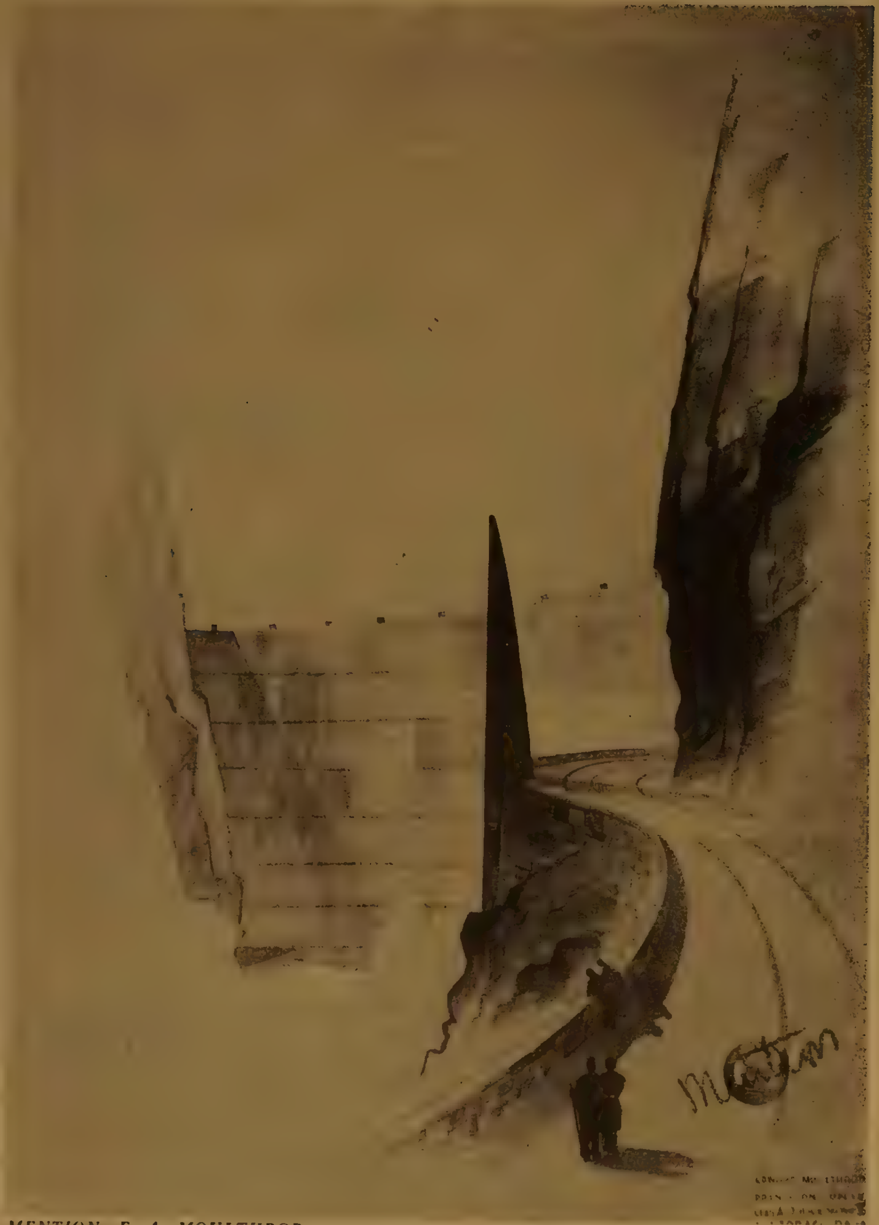
FIRST MENTION—L. PASSMAN

ADVANCED INTERIOR DESIGN III—A RECEPTION ROOM TO A TEXTILE CORPORATION



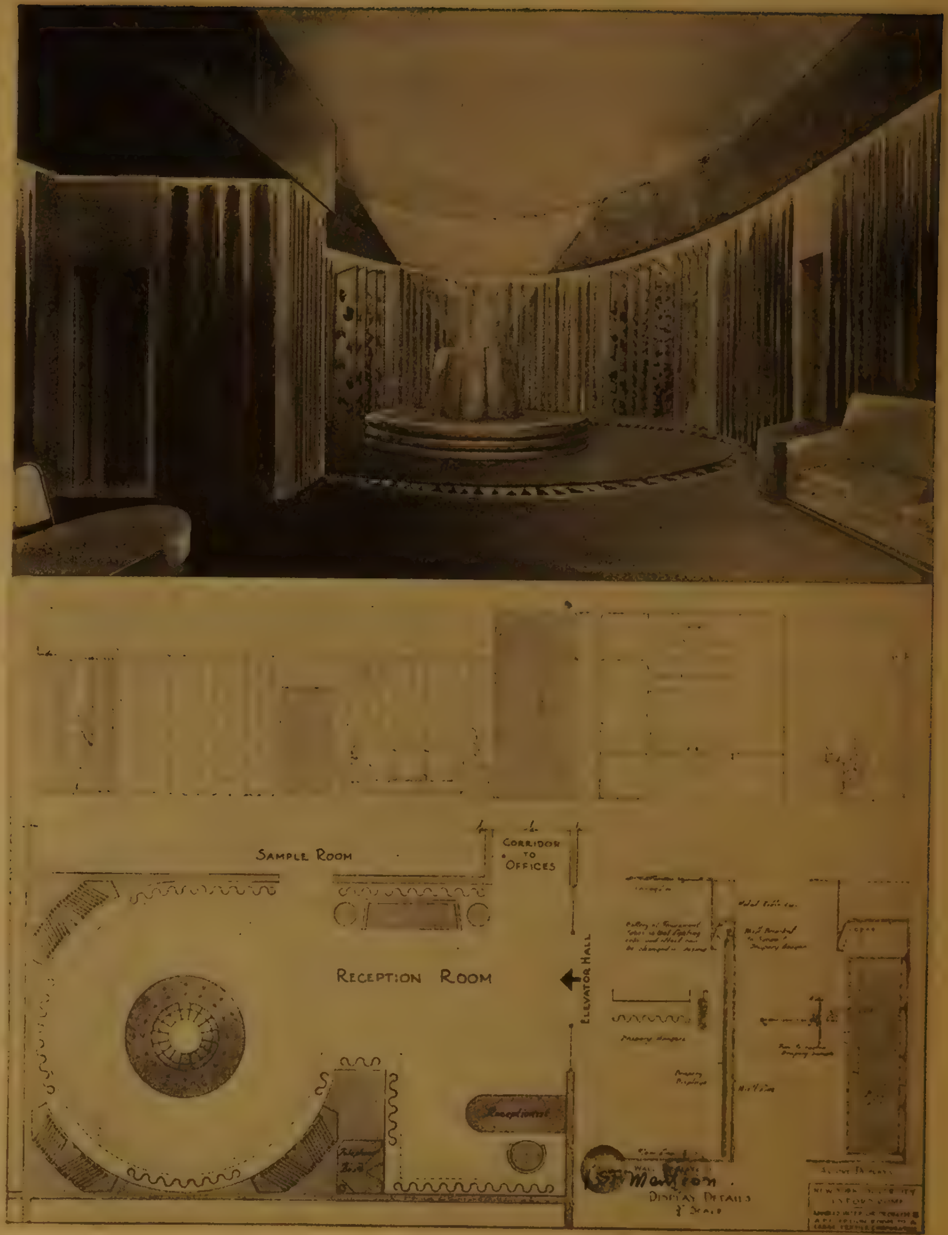
MENTION—H. L. STULB

CLASS A SKETCH V—A STORAGE DAM



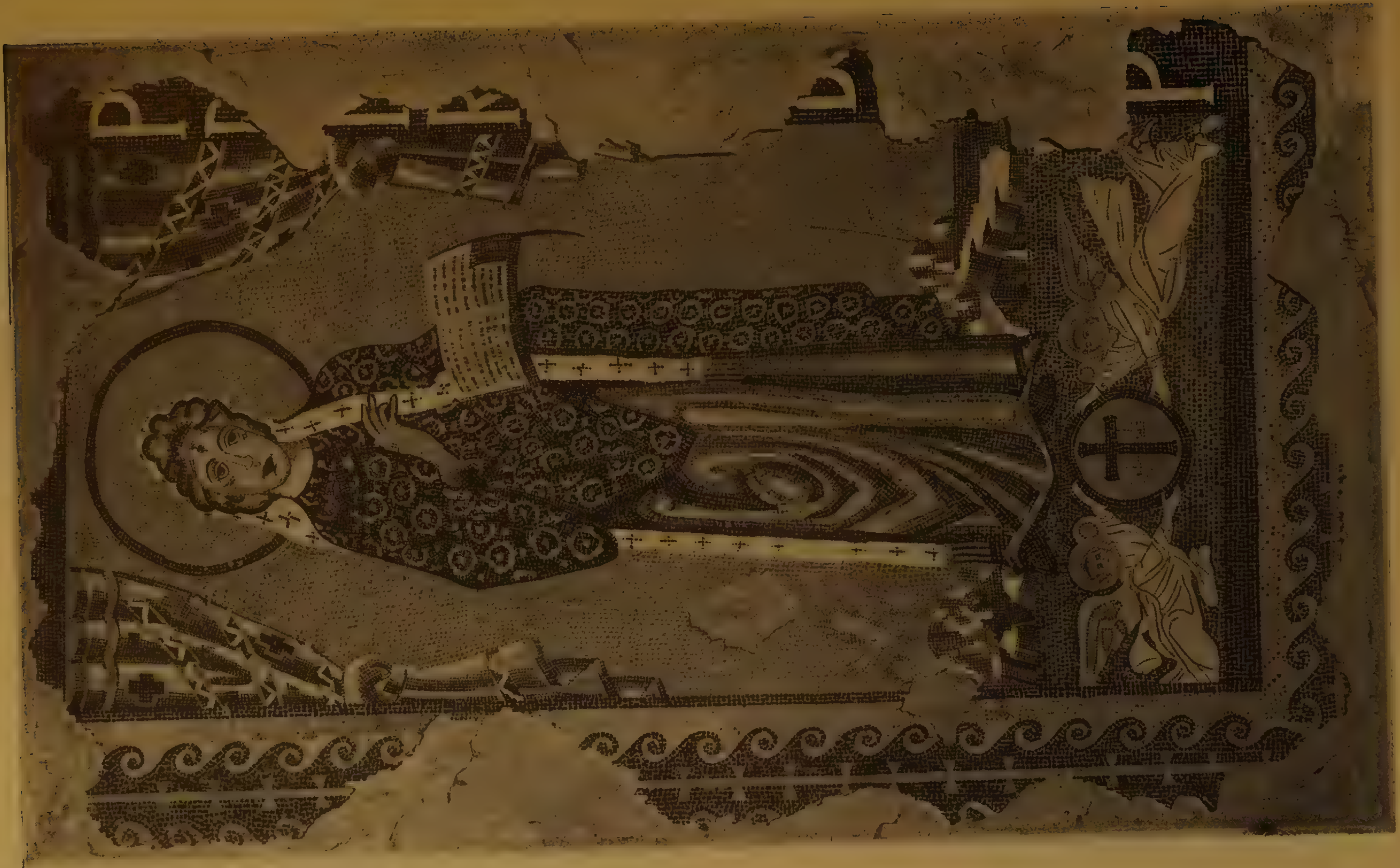
MENTION—E. A. MOULTHROP

CLASS A SKETCH V—A STORAGE DAM



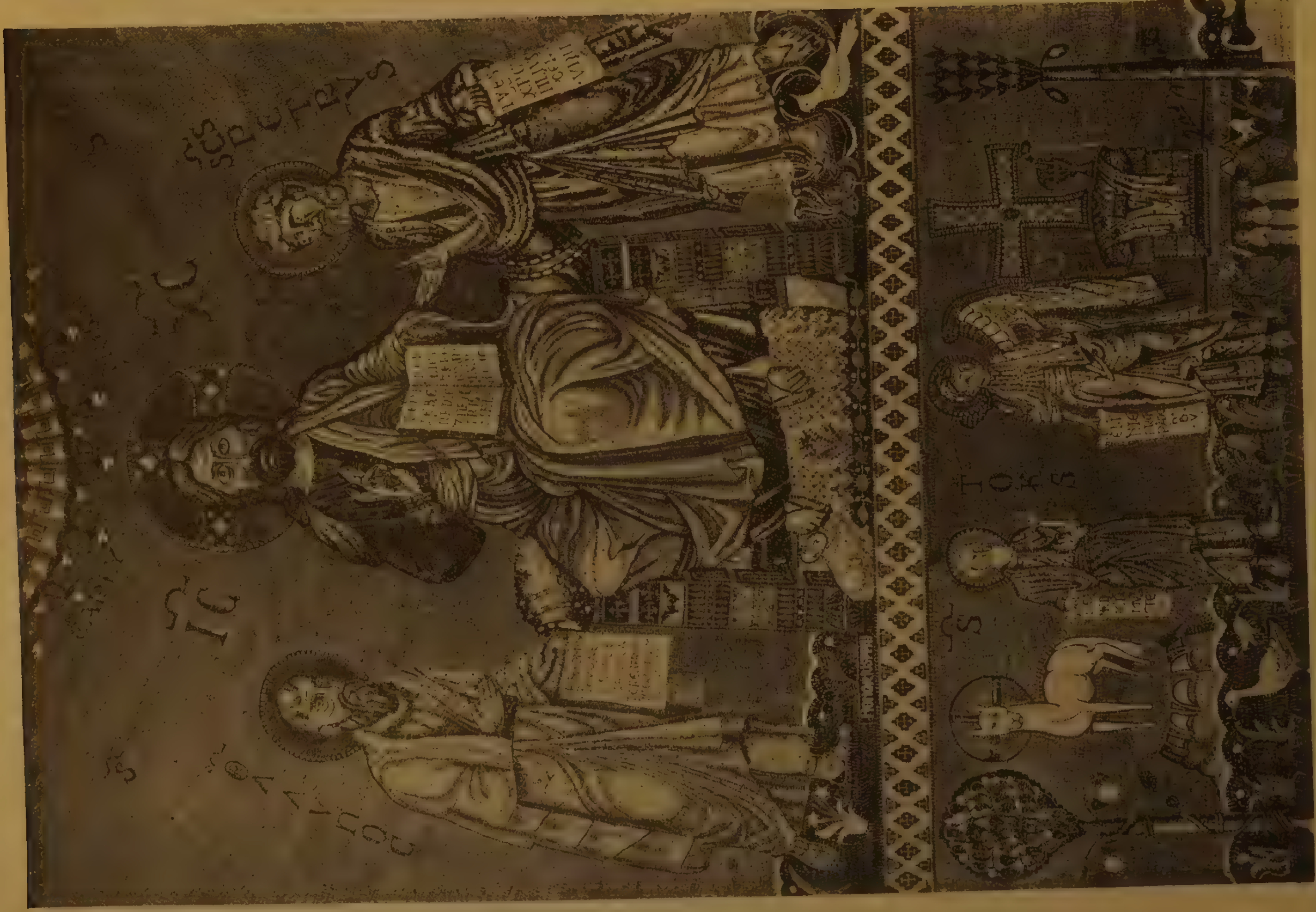
FIRST MENTION—L. ROME

ADVANCED INTERIOR DESIGN III—A RECEPTION ROOM TO A TEXTILE CORPORATION



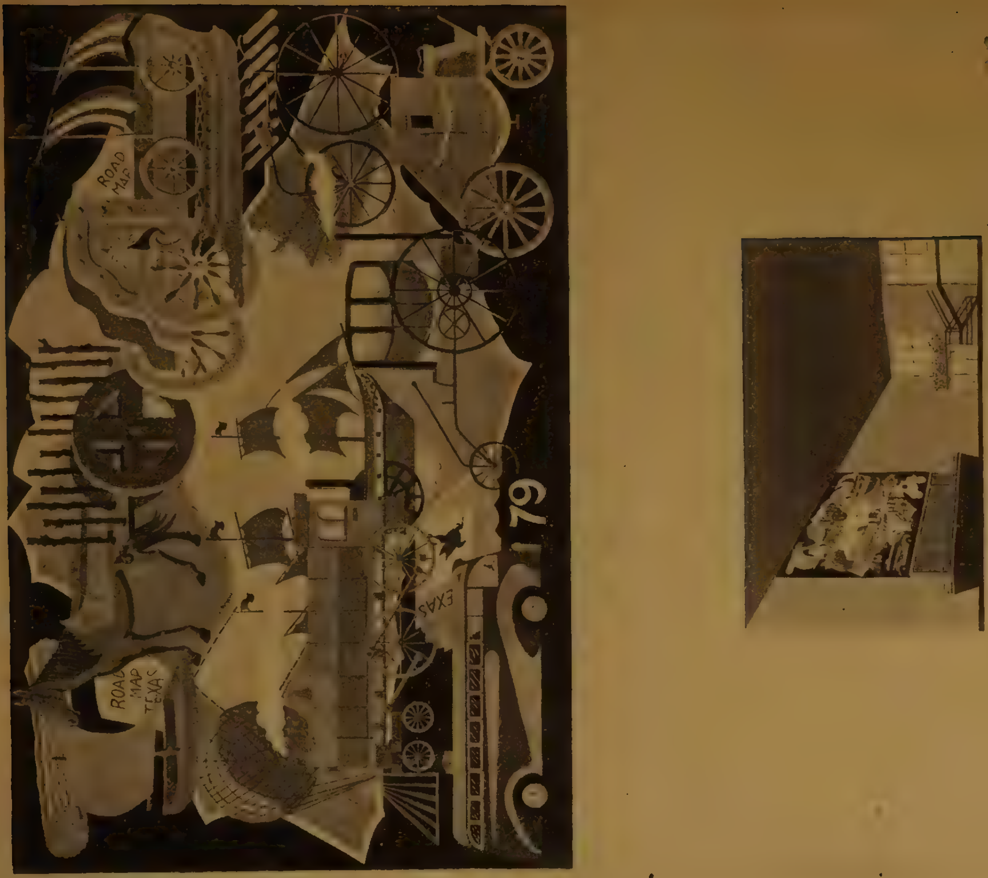
SECOND MEDAL—C. D. PATERNOSTRO

SECOND MEDAL—A. NEMOEDE



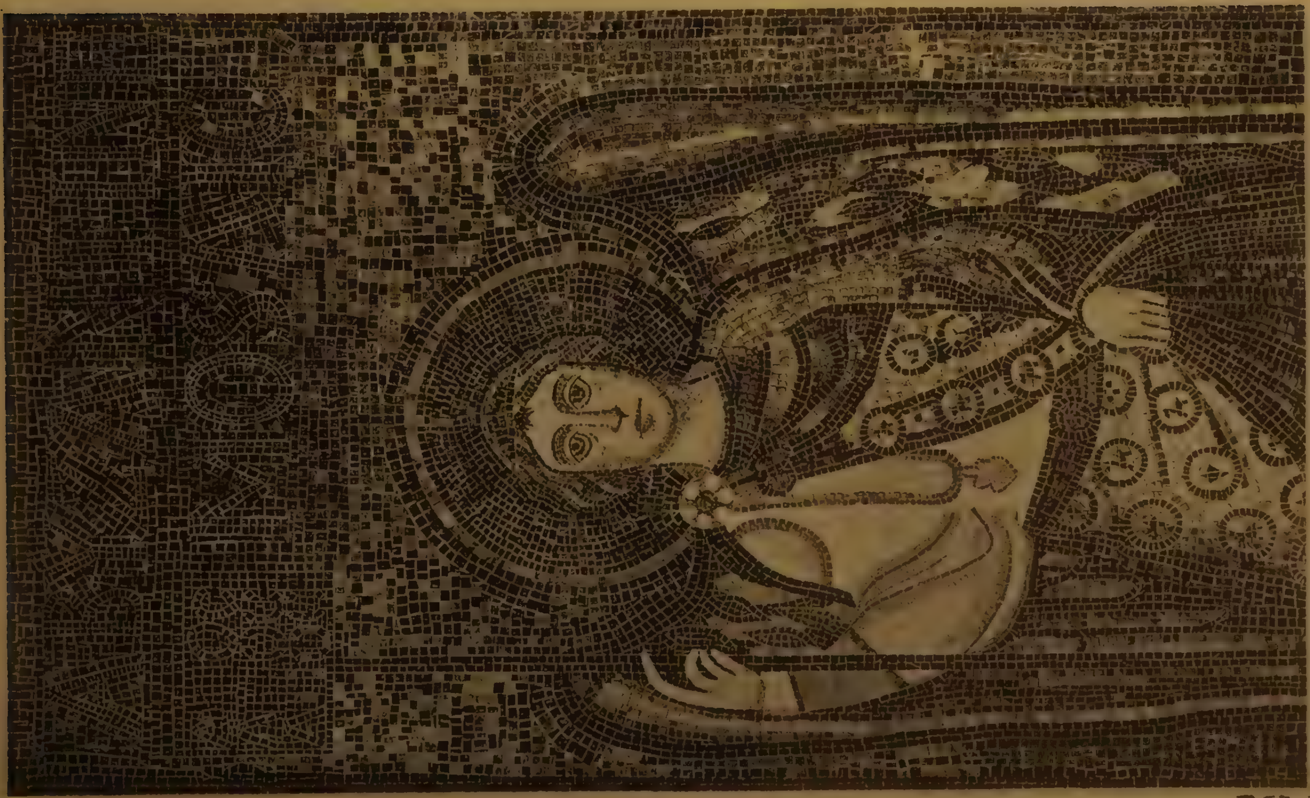
ARCHAEOLOGY PROBLEM III—A BYZANTINE MOSAIC FRONTISPIECE

1st mention.



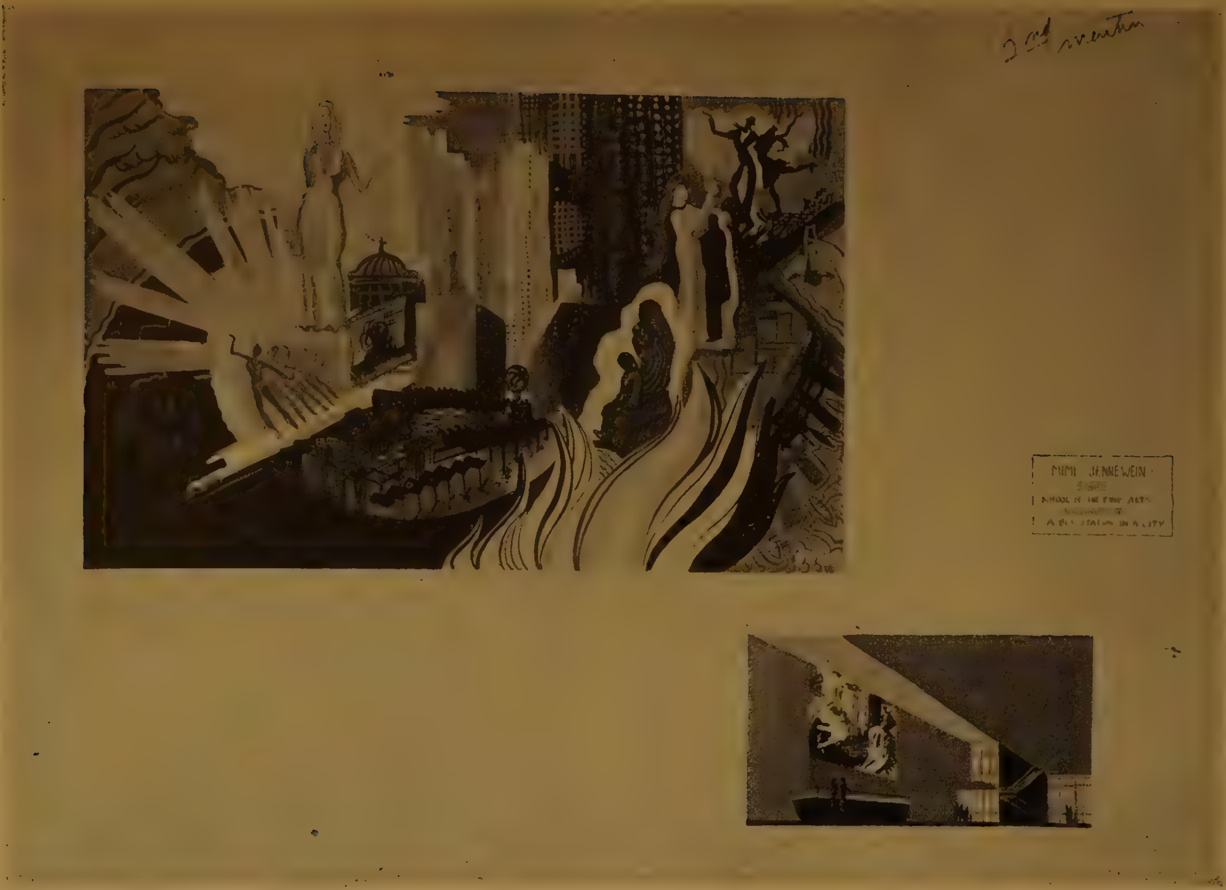
FIRST MENTION—I. PETTET

MURAL DECORATION PROGRAM IV—A BUS STATION



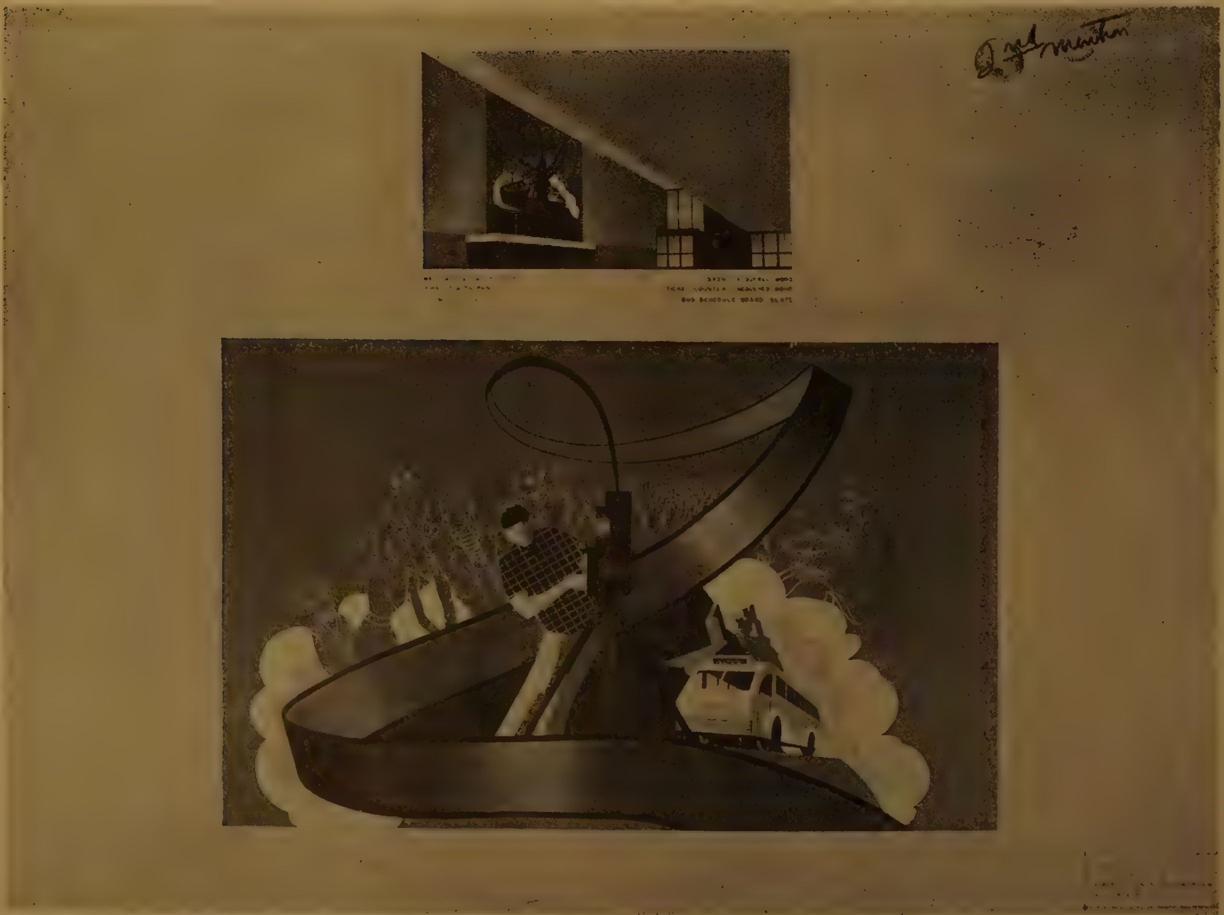
SECOND MEDAL—T. W. S. CRAVEN

ARCHAEOLOGY PROBLEM III—A BYZANTINE MOSAIC FRONTISPIECE



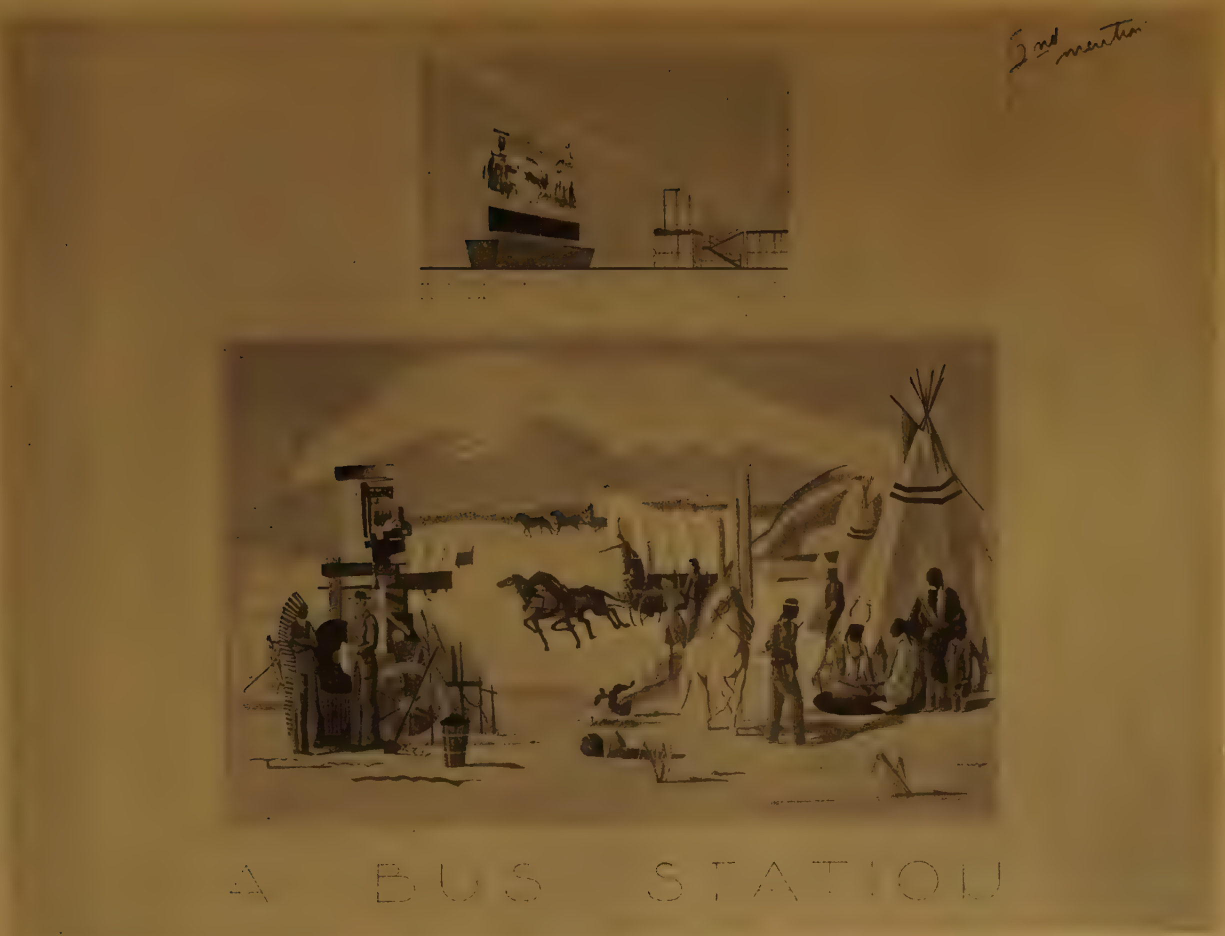
SECOND MENTION—M. JENNEWEIN

SECOND MENTION—M. NATHANS



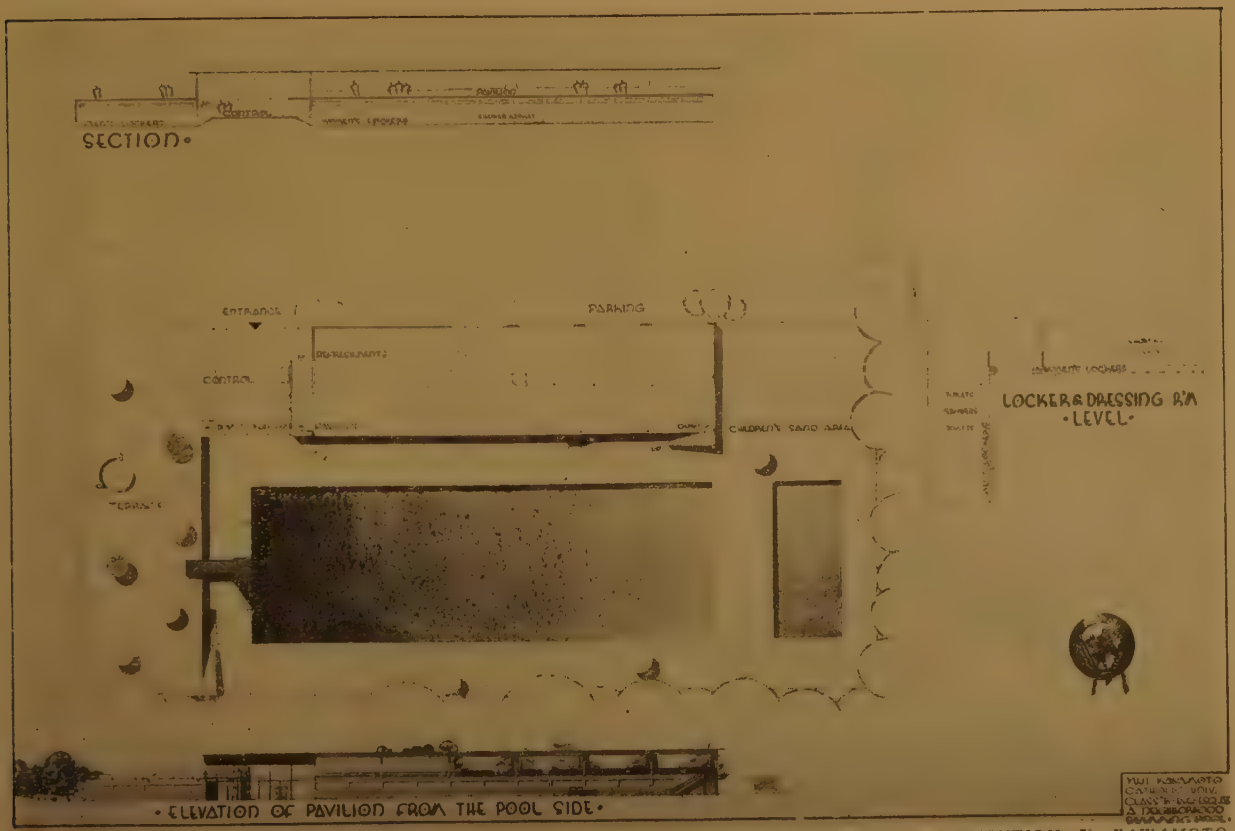
MURAL DECORATION PROGRAM IV—A BUS STATION

2nd mention



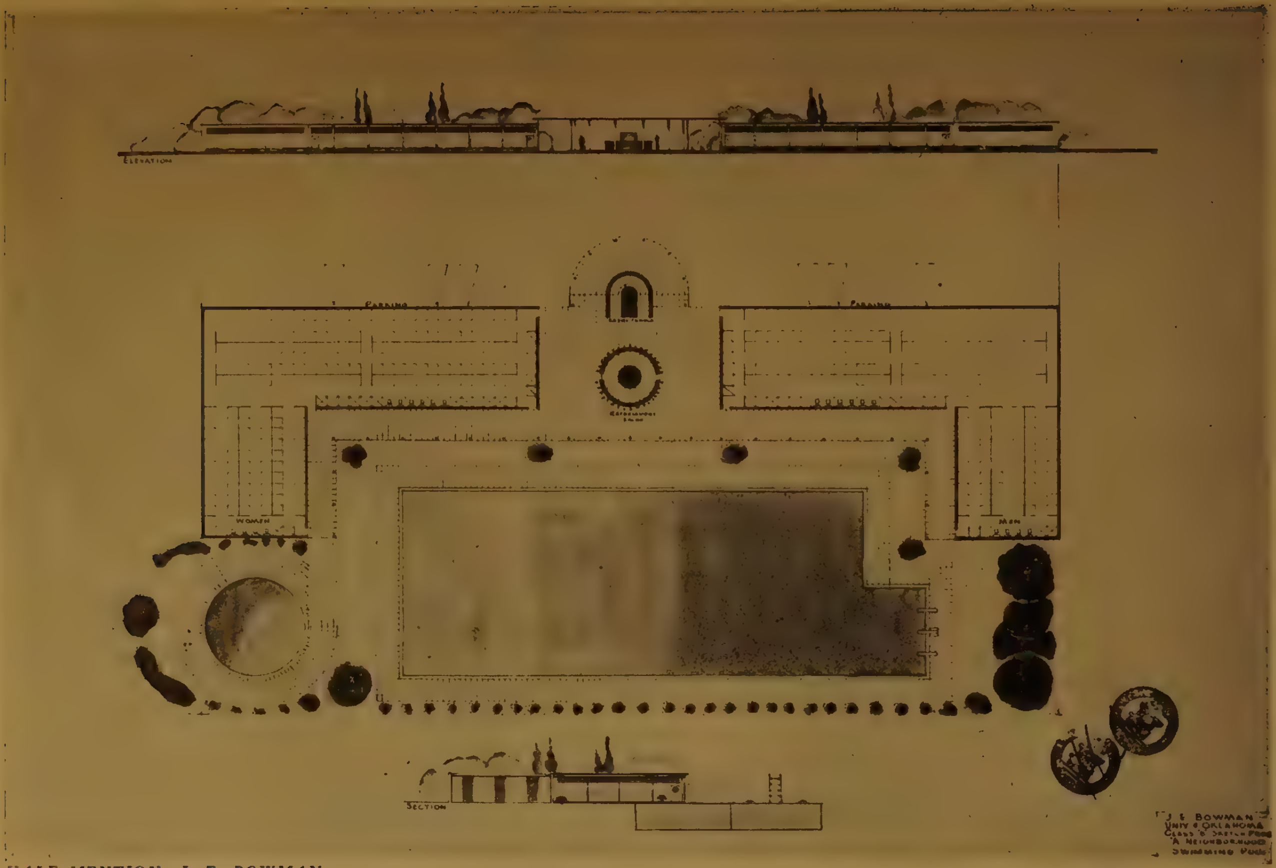
SECOND MENTION—R. BORGATTA

MURAL DECORATION PROGRAM IV—A BUS STATION



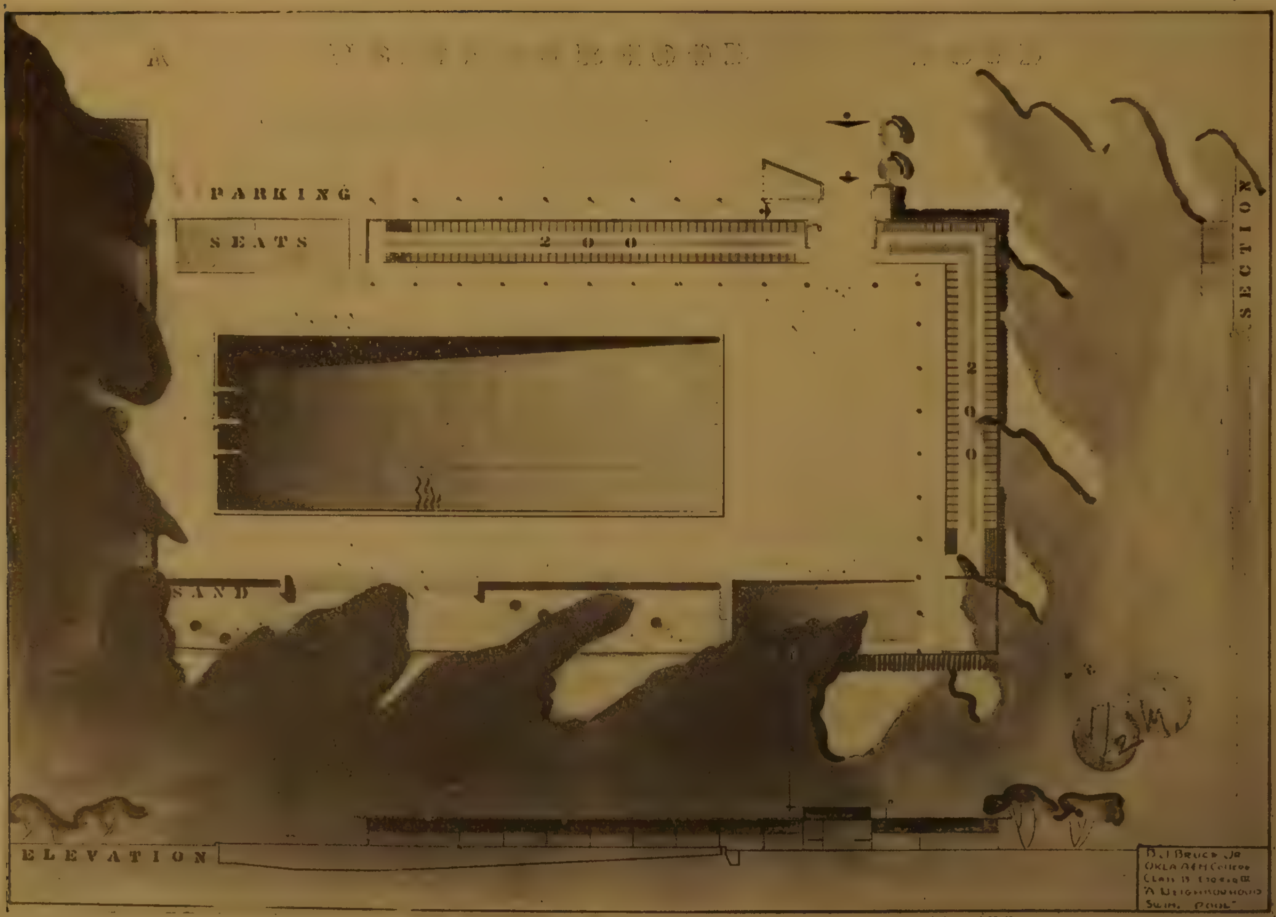
MENTION—Y. KAWAMOTO

CLASS B SKETCH IV—A NEIGHBORHOOD SWIMMING POOL



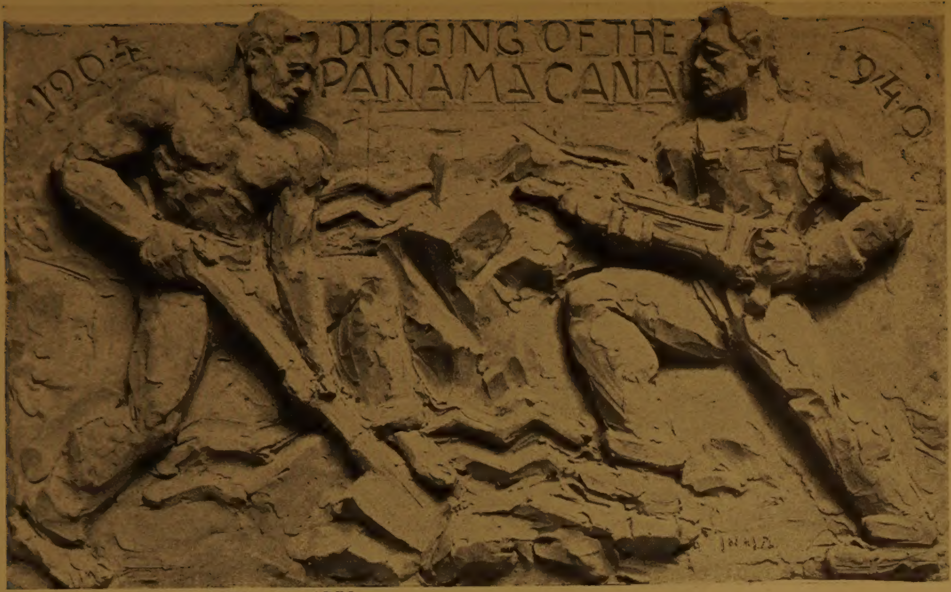
HALF MENTION—J. E. BOWMAN

HALF MENTION—B. J. BRUCE, JR.



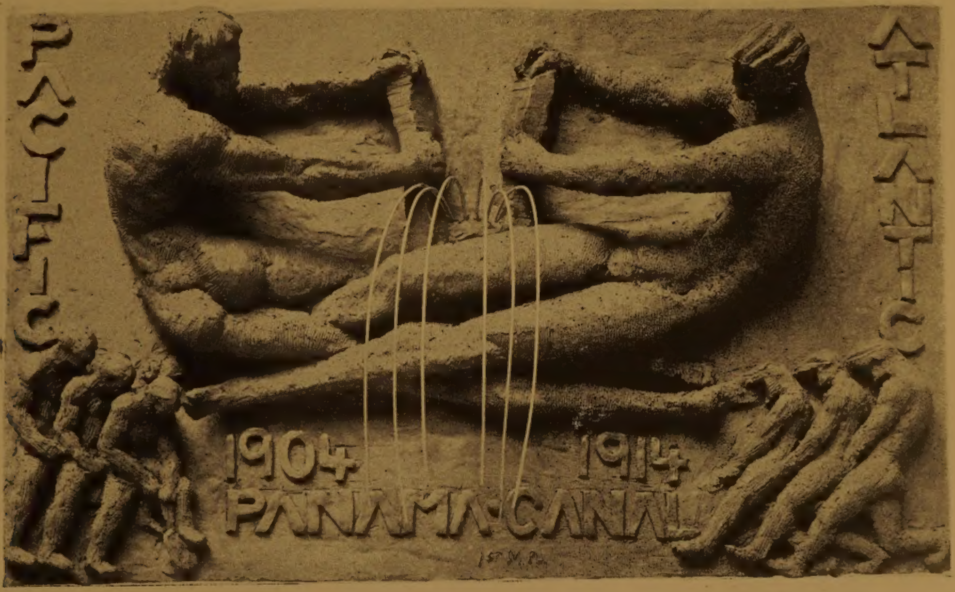
CLASS B SKETCH IV—A NEIGHBORHOOD SWIMMING POOL

DEPARTMENT
OF
SCULPTURE

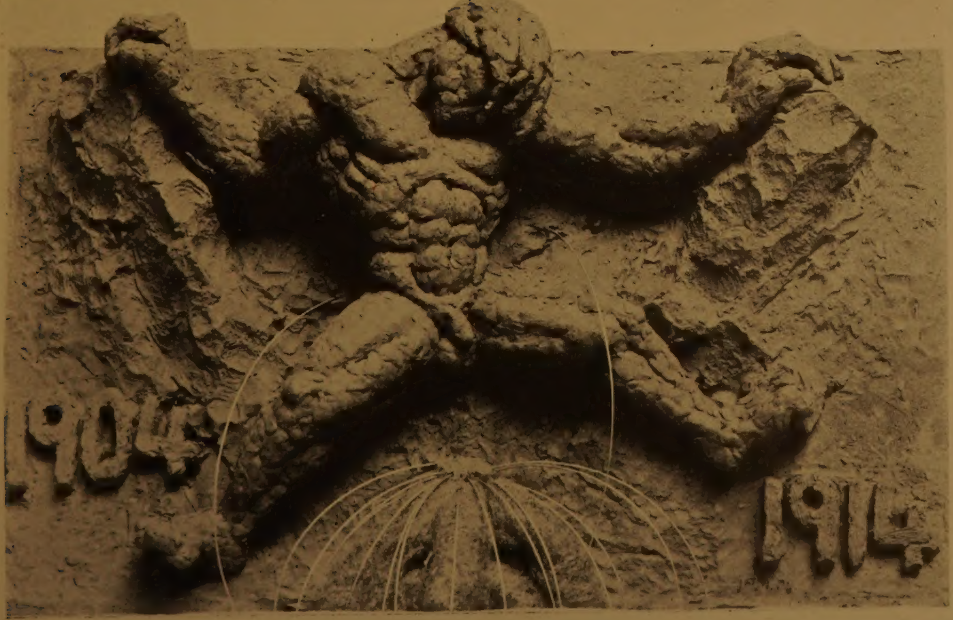


FIRST MENTION PLACED—M. ABEL

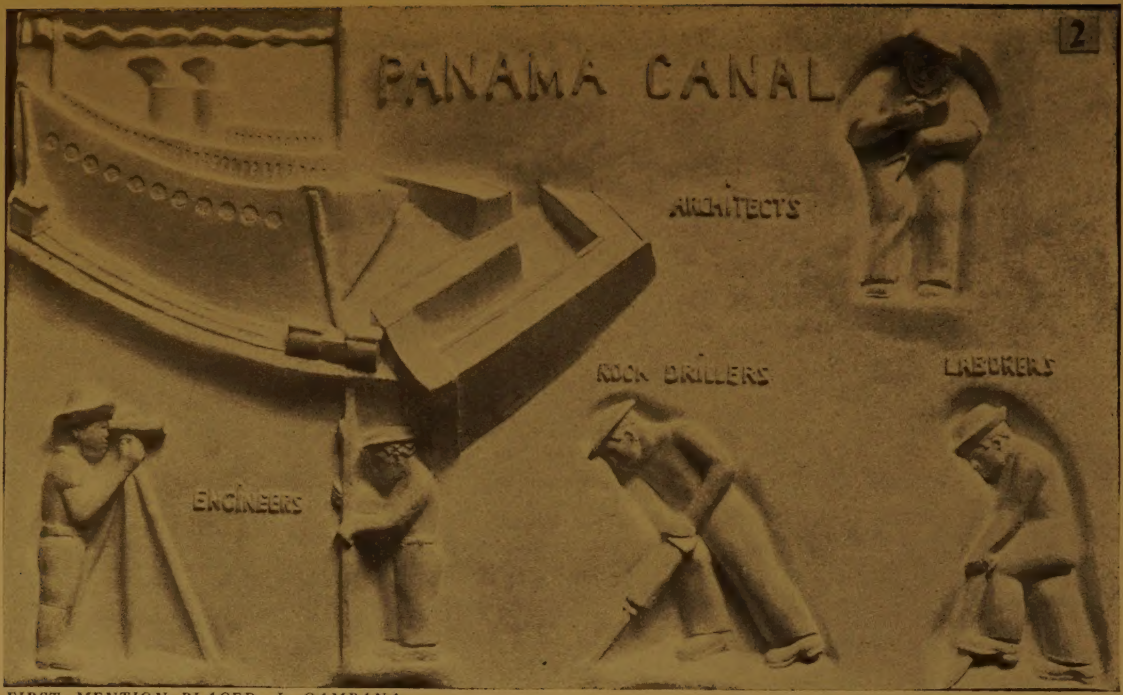
FIRST MENTION PLACED—J. MUSACCHIA



FIRST MENTION PLACED—J. MUSACCHIA

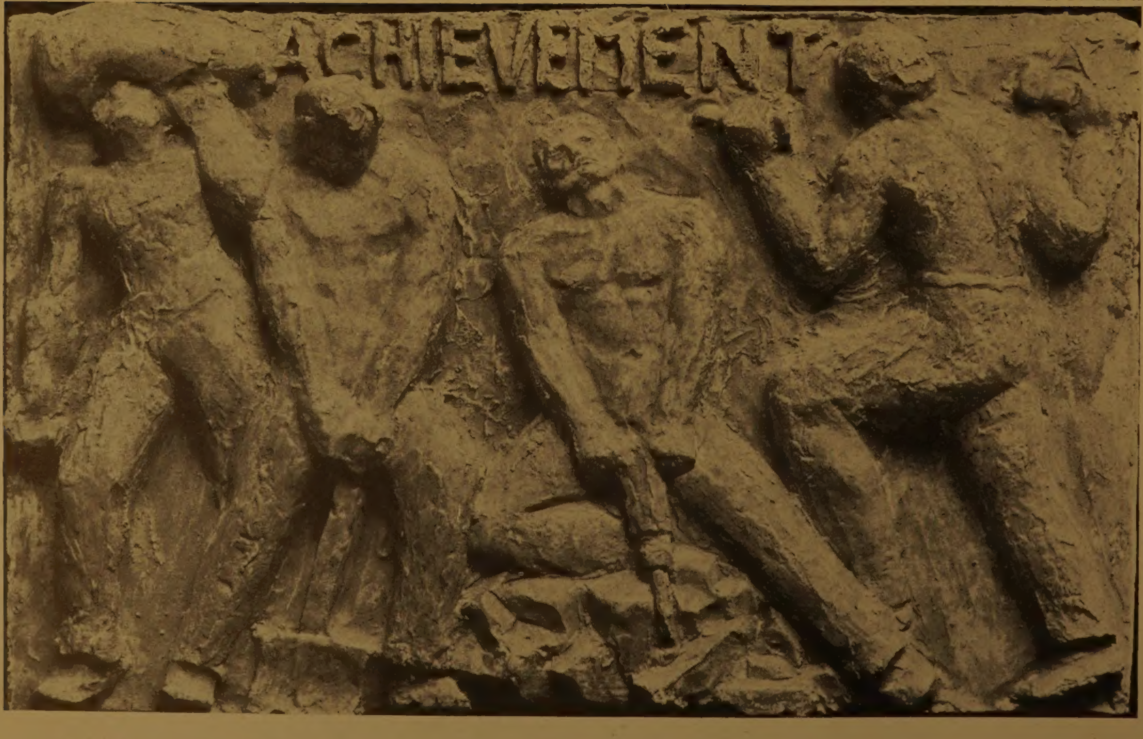


PROGRAM VIII
A
COMMEMORATIVE PANEL



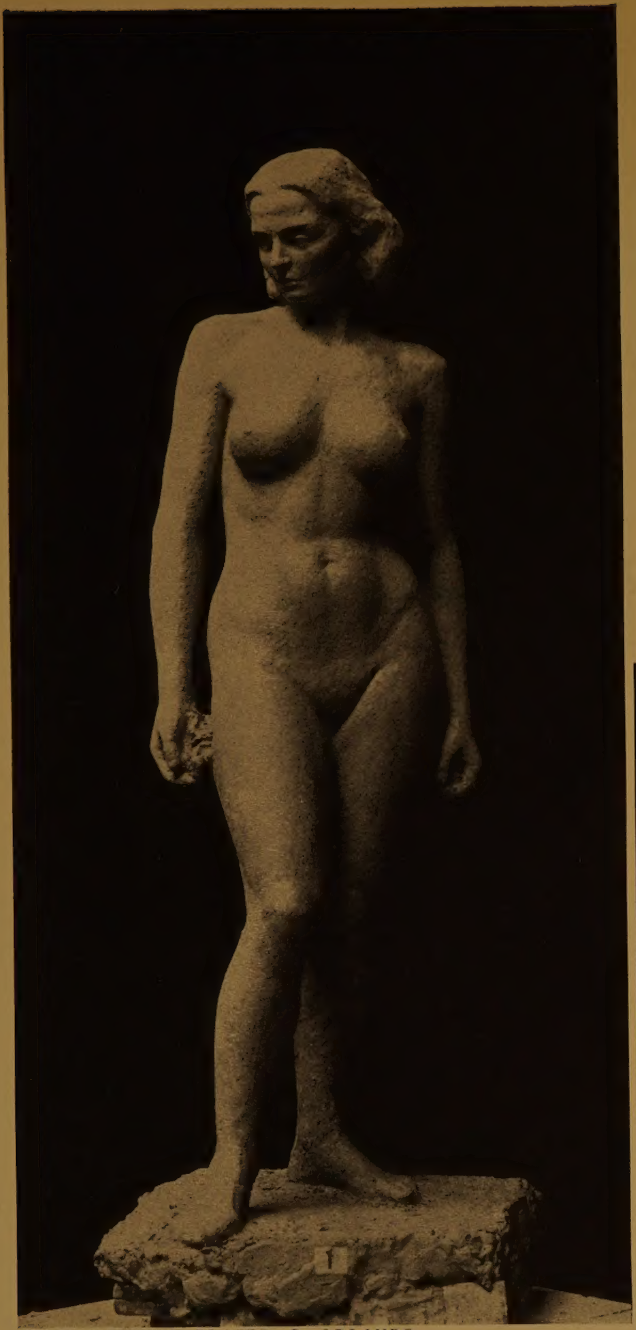
FIRST MENTION PLACED—J. CAMPANA

FIRST MENTION PLACED—A. FARINA



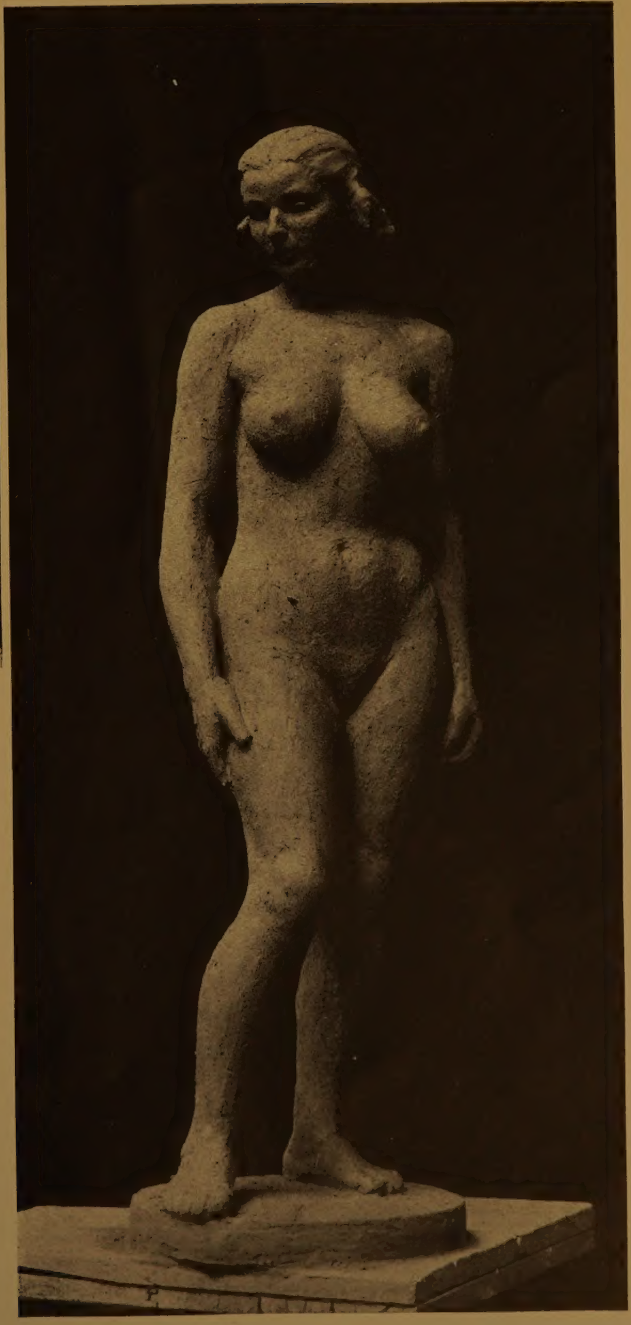
DEPARTMENT OF SCULPTURE, PROGRAM VIII—A COMMEMORATIVE PANEL

DEPARTMENT
OF
SCULPTURE



FIRST MENTION PLACED—P. ORLANDO

FIRST MENTION—P. P. KORN



LIFE MODELING
CLASS